HOME BUILDING AND FURNISHING

A Country House after the Style of the English Cottage

HOME BUILDING AND FURNISHING

BEING A COMBINED NEW EDITION OF "MODEL HOUSES FOR LITTLE MONEY," BY WILLIAM L. PRICE, AND "INSIDE OF 100 HOMES," BY W. M. JOHNSON

TORONTO
WILLIAM BRIGGS
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INTRODUCTION TO PART I.

In presenting in book form the accompanying designs of houses which have appeared from time to time in *The Ladies' Home Journal*, it is, perhaps, desirable that a word of explanation from me should accompany them.

The articles were designed to be of aid in the building of small homes, the designing of which is too frequently left to builders or others ignorant of architecture as an art, and not always skilled in using to the best advantage the space available. In their magazine publication the articles found an acceptance as testified by the fact that over 500 houses were built in one year from the plans given. It is hoped that in book form the plans may continue to prove of value to prospective house-builders. Moreover, it is hoped that they may stimulate the demand for good plans, and so prove of benefit to architects at large; for, as has been urged in the articles, they are in no sense intended to take the place of the services of a trained architect. Each house is a problem requiring the best skill of an expert,

none more so than the small house which must be inexpensive, yet which is desired to be just as artistic as the largest.

In attempting to fix a limit to the cost of any house, a certain divergence must be allowed for on account of the variations in wages and cost of material in different localities. There are certain places where these prices are abnormally high and others where they are abnormally low, neither of which would be proper to take as a basis for calculation over such a wide territory as the circulation of a magazine or a book cover. In the estimates given the purpose has been to strike the fair mean; and that this has been, in a degree, successfully done finds evidence in the letters received from those who have built the houses described in this book.

WILLIAM L. PRICE.

A $3500 TO $4000 SUBURBAN HOUSE

(See Frontispiece)

MODEL HOUSES

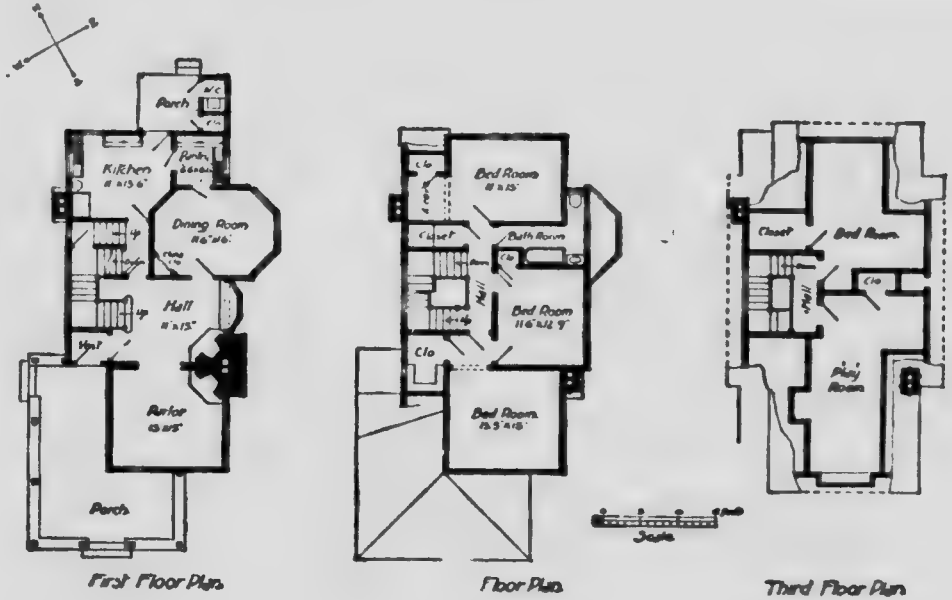
I

A $3500 TO $4000 SUBURBAN HOUSE

In attempting to adapt any one of the well-defined styles of architecture to American uses it is necessary to put aside at once all thought of exact reproduction; the customs and requirements are so different that what we most admire abroad would make but a sorry year-round home here. More particularly is this true of houses of moderate cost, so that in the frontispage illustration of a house in the style of the English cottage, many points at variance with English work must be made allowance for.

The charm of the English cottages lies largely in their tile or thatch roofs and low stories set close to the ground, all of which in this country we must abandon at the outset, and, most radical difference of all, we must provide a large, roofed porch in place of their stoop. Then, again, the unnatural, speculative value of land in the suburbs of all of our cities forces us to build our houses on narrow lots, so that the end of the house is usually toward the road or street, making it still more difficult to follow English precedent.

The choice of site is generally restricted for the same reason; but select, if you can, a lot facing either south or west; in any case the house must be designed to suit the ground, on account of the exposure and also the lay of the land. As to the placing of the rooms, insist first that the dining-room have south and east exposures, giving it the morning sun and sheltering it from the late afternoon sun, which is very annoy-


Porch
Kitchen
Dining Room
Hall
Parlor
Porch
Bed Room
Bath Room
Bed Room
Bed Room
Closet
Bed Room
Play Room
Scale
First Floor Plan
Floor Plan
Third Floor Plan

ing when at meals. I make an especial point of the dining-room, as it is, after all, the daily reunion room of the family, and because it is so frequently neglected in the designing of small houses, — the very ones in which most care should be exercised that every inch of space be utilized. The hall, if it be more than an entry, may be made a charming reception-room, and thus save the best room, so often sacrificed to the goddess Fashion, for a living-room or library, which should properly have at least south and west exposures. The stairway, pantry, and kitchen will then shelter these rooms from the most severe cold; and while the kitchen must be bright and airy, it can well afford to take the colder side of the house. Next to the exposure of the rooms, their relation to each other is the most vital point in a plan. The hall should properly divide the house, and the dining-room and living-room or parlor should not, as a rule, open together, for while it is pleasant at

times, the noise incident to the preparation and clearing away of meals is something to be avoided if possible.

Entrance from dining-room to kitchen is best had through the pantry, which then answers as serving-room as well, and keeps much of the noise and smell of cooking out of the dining-room. The kitchen should not open directly into the hall for the same reason, but passage from kitchen to hall without going through any other room is very desirable.

The kitchen should be well lighted and ventilated, especially near the range and the sink, and should be so arranged that the work may be readily and easily done.

All the bedrooms should have large windows and sufficient space for bed, bureau, washstand, and chairs, as well as good closet room.

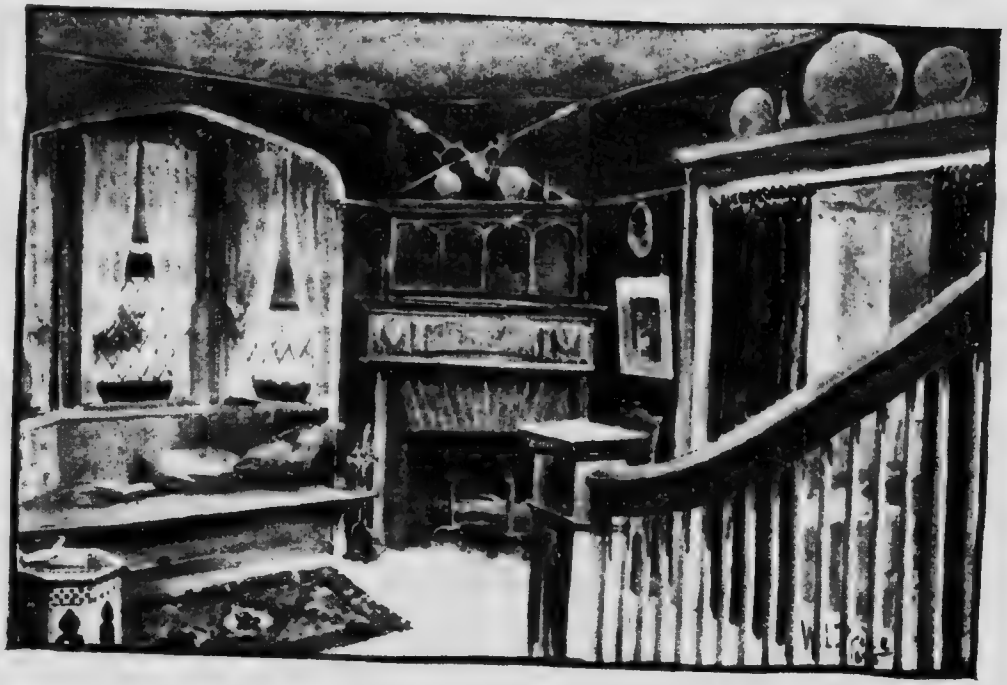
The alcove in the main bedroom giving access to the child's room, I have found a very satisfactory arrangement, as it makes communication between the rooms

without their opening directly into each other. The closet in this room, large enough to give ample hanging-room and shelving, and accommodating a trunk as well, is another great addition to it.

The bathroom properly claims much care, not that it may be made gorgeous with tiling and stained glass, nor that it need necessarily be very large, but it must contain good open fixtures with all piping exposed and everything about it cleanable. The large linen-closet across the entry does away with the necessity of any bathroom closet except a small wall-cupboard.

The heating of the house is almost as important as the plumbing in a sanitary way, and unfortunately most of our houses are badly heated. With the heating arrangements usually provided we are compelled either to go cold or breathe incinerated air, mainly because of a heater too small to do the work required of it.

A heater should give, not a little hot



Hall and Reception-Room

air, but a large volume of pure warm air, and it is not necessary to go to the expense of a steam or hot-water plant in the ordinary house to get this result, as a good portable hot-air furnace with a duct for fresh outside air will do the work and do it well, with proper attention, if only it be large enough. It is much more economical, both in coal and wear and tear of furnace, to run a low fire in a large furnace than a forced fire in a small one, and the difference in first cost is not great enough to be considered.

As to lighting, few of our suburbs are without electric light or gas, and if you have the choice, by all means use electric light; it is somewhat more costly to put in, but if used with moderate care is not an expensive luxury.

The interior finish should be very simple, as any attempt at elaboration in moderate-cost houses means tawdriness, and good narrow mouldings without corner blocks or gingerbread work of any kind add much to the charm of a room.

The finish of hall, living-room, and dining-room may be of chestnut or of red oak, — at no great cost if plain, and when stained and finished with wax will be very serviceable, as the effect of wear will not be seen. The rest of the house should be finished in white pine, either natural, stained, or painted, as the color scheme of the room may require.

For the roof use in preference to anything else cedar shingles unstained, letting them take their own beautiful gray tone; but if you must have stains, use only some one of the established makes and avoid the painters' "just as good" substitutes, which are usually just as bad as possible. By combining a little stone work in base, porch, walls, and chimneys, with half-timber work and plaster, a look of solidity is given that the ordinary frame house does not possess.

The half-timber work should be of 1½-inch or 2-inch stuff, securely spiked

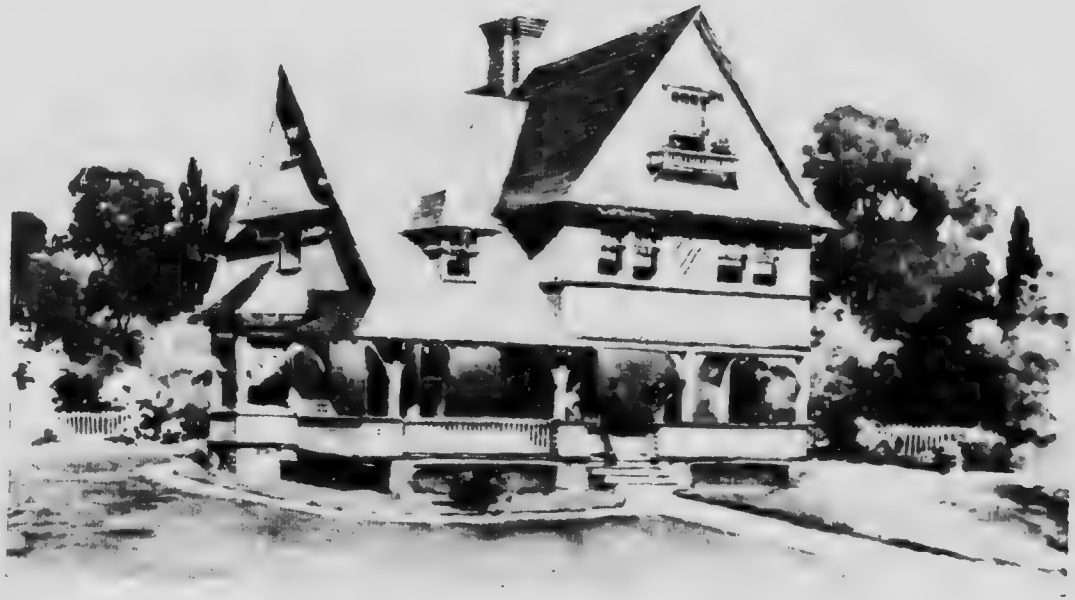
on top of the sheathing. Although not a part of its real construction, this framing adds much to the stiffness of the house and is a legitimate ornament as well. The plastering or pebble-dashing is done best on grooved plaster-board or heavy metal laths nailed to the sheathing, and, if properly done, makes a warm, tight, and cosey house.

The second floor covered with shingles should be at least slightly stained, as the shingles on walls are apt to weather badly unless cedar shingles are used. Never place half-timber work above a shingle story, as it makes the house top-heavy in appearance.

And now a few words in behalf of the builder and architect: Don't expect your house to be perfect; wood will shrink, plaster will crack more or less, and doors and windows stick; and don't expect them to keep the house in repair. They cannot afford to do more than put it in proper condition when they hand it over to you.

A MODEL SUBURBAN HOUSE

WHICH CAN BE BUILT FOR $2000 TO $2500
ANYWHERE IN AMERICA



II

A MODEL SUBURBAN HOUSE

In presenting the accompanying plan of a house to cost from two thousand to twenty-five hundred dollars, I would call attention to a number of ideas that may be of general interest and use to prospective house-builders.

This house is small in area, but by judicious arrangement some of the rooms are made to serve more purposes than is usually the case. The ordinary dining-room has serious drawbacks as a living and working room, but a scheme is here suggested by which the largest room may be converted into either a dining or sitting room, with conveniences that make it livable and attractive for both purposes.

The alcove at the front, with its closets large enough to take in the sew

ing-machine and work, with glass panel, and shelves above for dishes, may be curtained off from the main room, giving privacy from the front porch when desirable, and making unnecessary the tidying up of the alcove when meals are being served.

The main room, with its bay end, is large enough for general use, and the table will do as well for a reading and working table as if it did not serve as the "board" at meal-times. With the rear alcove, in which the sideboard is, curtained off, no one would suspect the presence of dishes, or realize the economy of space obtained.

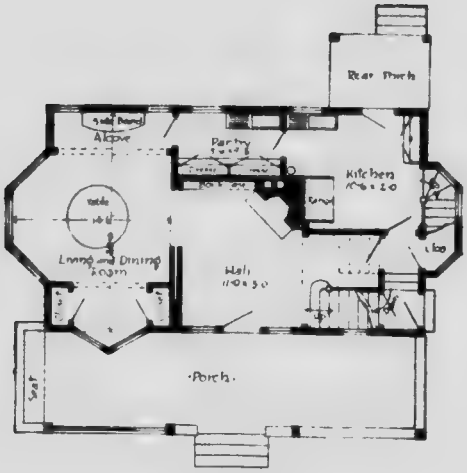
The large, light pantry serves to connect the rear alcove with the kitchen, which is at the farther end of the house, and as unobtrusive as possible, being cut off by two doors from the living part of the house.

Following the same line of economy and double use of space, the hall is made at once into reception-room and

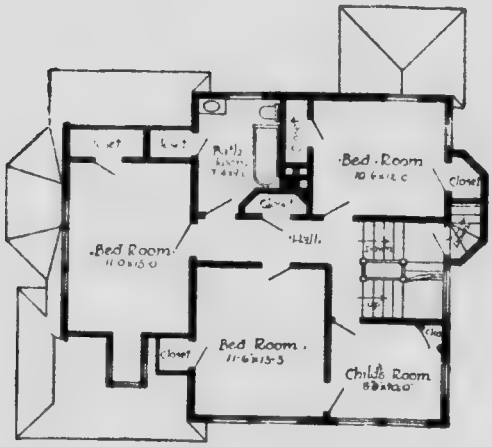
library, and the essential stairway may be curtained off to give a more cosey effect. The open fireplace is backed up to the central chimney, which has in it the heater and range flues, making the simplest possible construction. The connecting stair from the kitchen coming out on the second landing makes a private stair for the servant, and offers an unseen connection between the living-room and the upper floors.

The side door on the landing at the top of the cellar stairs, and almost on a level with the ground, furnishes easy communication with the cellar from the outside, and a children's entrance convenient to the back-hall closet, without going through either the front hall or the kitchen.

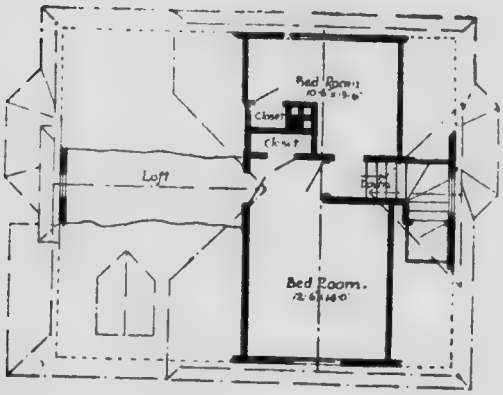
The second floor extends over the front porch, — a thing, perhaps, undesirable if your house must face north, or if in a very cold section, but quite proper, when well constructed, in moderate climates.



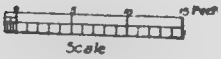
·First Floor Plan·



Second Floor Plan



THIRD FLOOR AND ROOF PLAN



The bathroom, which is large and furnished with a good closet, is directly over the pantry and kitchen plumbing, making the shortest and simplest pipe system. The rooms are of good shape, although not large, and there is no waste room at all.

Exterior

The exterior of the house is all of shingles, its picturesque character depending upon the simple, low roof-lines, — the outside neither having nor requiring any elaborate detail, which always smacks of tawdriness in a low-cost house. Modifications in exterior finish can be adopted at a slight increase of cost. Plaster may be used in place of shingles for the walls, and tiles for the roof, but clapboards are not recommended for this style of structure. The shingles should be left unstained; the pearly-gray color which the weather will soon give them is altogether desirable. The finish on the outside can be painted any color to harmonize, — preferably a cream white; the supports on the veranda, with the doors and sashes, a dark green.

Interior

The interior finish may be of natural wood either stained or painted, the

THE HALL AND RECEPTION-ROOM COMBINED

walls to be plastered with two brown coats and one white coat. Hardwood flooring is not included, but the cellar is to have a first-class cement bottom. The various estimates are as follows: —

APPROXIMATE ESTIMATES ITEMIZED

Lumber, carpentry, and millwork .	$1150 to	$1400
Excavating, foundations, and mason work	435 "	550
Plumbing, heater, range, and metal work	265 "	335
Painting, glazing, and hardware . .	150 "	200
	$2000	$2485

The estimates are based upon the best workmanship and materials, and the following items are included: gas-piping throughout the house, electric bells and wiring, open plumbing and porcelain tub, tiling or red-brick fireplace and grate in hall, and carved oak shelf, terra-cotta lining to flues, a first-class range in kitchen, and heater in cellar. Every room is finished in plaster. Wall-paper, grading, and gas fixtures are not included.

A HOUSE FOR A THIRTY-FOOT FRONT LOT

WHICH CAN BE BUILT FOR $2200 TO $2600
ANYWHERE IN AMERICA

ה' מ' ס' הסעודה

III

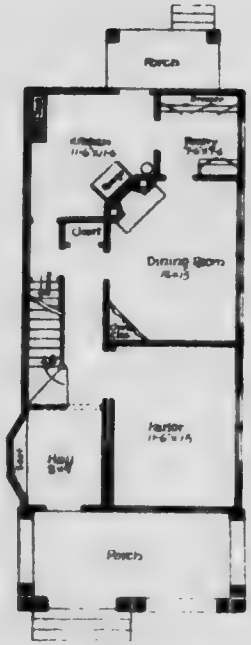
A HOUSE FOR A THIRTY-FOOT FRONT LOT

FOLLOWING the intention of this series of articles, which is designed to be of general interest to all builders of houses, I propose in this article to show a house that may be built on a narrow lot, a problem constantly presented in these days of high land values. Many such houses are simply boxes with a narrow gable and shed porch on the street front, and with no particular shape on the sides, presenting altogether a high-shouldered and uninviting appearance from the street.

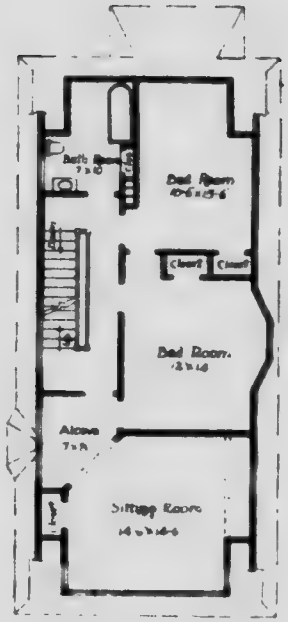
A narrow lot necessitates a narrow house, and the plan cannot be made to give the same appearance of size which the square or broad house will have, even when the rooms are small; but as

long as the land speculator is with us, the problem of the narrow lot must be solved. And here let me state that if one's own peculiar ideas are to be insisted upon, every building then becomes a special problem; and the requirements of site and owner should be worked out by a competent architect. In these plans I desire merely to give suggestions, and indicate in a broad way the direction in which to think.

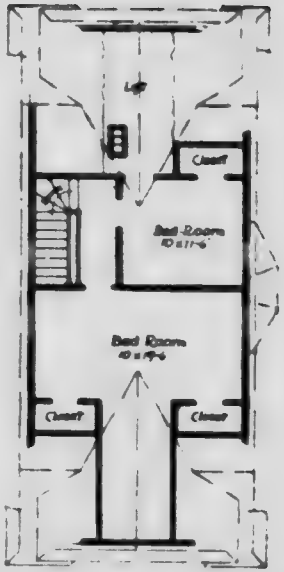
The effort has been made, in the plan here presented, to get some privacy for the living part of the house by making a small entrance hall, cut off from the stairs and the rest of the house by an arch and high panelled rail at the foot of the stairs. This is done by pushing out the side of this modest reception-room, forming a bay. Much may be thus added to its apparent size. A charming window-garden is here quite possible if you will, and yet no side-yard room need be lost, as it is above head height on the outside.



First Floor Plan



Second Floor Plan



Third Floor and Roof Plan

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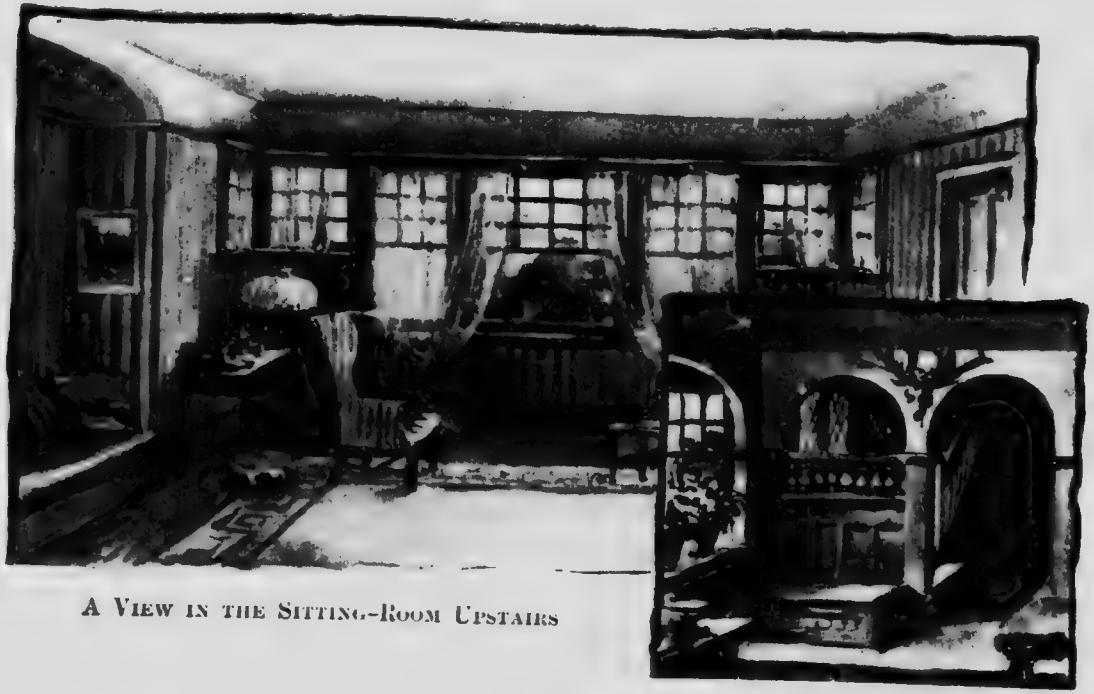
House for a 30-Foot Front Lot

It is probable that in the locations where this type of house is required a parlor will be a necessity, so I will call the front room by that name, although it is sufficiently private to be used as a sitting-room or even as a library if the arches in the hall are curtained off.

The dining-room is a bright room, with open fireplace and china-closet, and with two long windows, and high casements over the sideboard space. Communication with the kitchen is through the pantry, which is an excellent scheme to prevent the odors and clatter from the kitchen from reaching the front of the house or the dining-room, while the family are at meals.

The second floor has for its main feature a large front sitting-room, which may, of course, be used as a bedroom if desired; it has a row of windows all along the front and returning on the sides, — the centre ones of the regular size, and the others high enough to fur-



A View in the Sitting-Room Upstairs

U. W. O. LIBRARY

nish underneath; this feature makes the room almost a sun parlor, and with its closets, its alcoves and seats, makes an altogether delightful living-room above the noise and dust of the street.

The other rooms are of good size and shape. There is no waste room, nor are the corners of the rooms cut by the roof as might be expected from the low eave line, — the space where such cuts occur being used as closet space or cupboards.

The third floor contains a linen-closet and storeroom, in addition to the large and the smaller bedroom.

The interior finish must be of a simple and rather conventional type in this low-cost house, for anything out of the usual order has the effect of raising the price materially. But novel and charming schemes for the rooms may be worked out with simple, cheap papers in quiet tones, burlaps and denims, with the help of picture mouldings and chair rails where desirable.

House for a 30-Foot Front Lot

Do not try to have your house different from every other house in color; this ambition has ruined many an attractive village. The lower story is clapboarded, and should be of either Colonial yellow with ivory trimmings and porch posts, or all of ivory color. You need not be afraid of its being glaring where houses are so close together as here contemplated, and the soft gray of the shingles in the roof and upper story will give the house a quiet look. The pent eaves over the windows in the first floor give them a pleasant shade, and enable you to leave the windows open, even when it is raining.

White pine woodwork inside, instead of hardwood, is really very effective when stained a neutral green or finished in hard oil. This effect can be carried throughout the house or only in the lower portion. Perhaps the woodwork painted white in the chambers is more desirable for cleanliness, and it certainly gives the upstairs rooms a cheerful aspect

Hardwood floors are not included in this estimate. Plain "filling" on a floor gives a comfortable look to a room, and is very artistic when relieved by rugs.

Cement your cellar floor. Pipe your house for gas. Put in electric bells, open plumbing, and porcelain tub; a first-class range in the kitchen, and heater in the cellar. The estimates below include the cost of these items: —

Lumber, carpentry, and millwork .	$1010 to	$1249
Excavating, foundations, and masonry	600 "	710
Plumbing, heater, and range . . .	250 "	271
Painting, glazing, and hardware .	340 "	370
	$2200	$2600

Wall-paper and decoration are not included, as these are matters dependent altogether upon personal taste.

This house is admirably adapted for a young couple just starting housekeeping. At the rear of the parlor, sliding doors may be introduced, though not suggested in the drawings.

AN $1800 CITY BRICK HOUSE

$1800 IN MOST CITIES: FROM $1800 TO $2400
ANYWHERE IN AMERICA

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IV

AN $1800 CITY BRICK HOUSE

THERE is no reason why a small house should be built of the same material as a palace or a public building. It is a vulgar desire to be something which one is not, that leads to most of the architectural mistakes we see. An example of modesty in building is hardly ever to be seen. There is neither sense nor beauty in the use of smooth, close-jointed bricks in town houses, as their only effect is to destroy the built look of the wall and make it utterly uninteresting. Realizing this, many plunge into mottled bricks of all colors for the front, and usually run out of money, necessitating the use of cheaper bricks for the sides and rear, and all this when the cheapest hard bricks if laid up with dark headers would make

the very best and most artistic wall that one could build. If a break in color is desired, why not use good old-fashioned pebble-dash or stucco?

As a rule, our city houses are faulty in their interior arrangement, the best part of the lower story being given up to a parlor, which is seldom used, instead of devoting the space to a living-room. To remedy this defect, I have endeavored to present in practical shape a house for a town or city lot, and to show what may be done with common materials in the construction of a comfortable home.

The vestibule is forced back, allowing the step platform to come under cover of the arched entrance, and giving a corner lookout from the reception-room or parlor which will do much to obviate the shut-in, cramped feeling of the average front room. The reception-room is shortened up to a cosey length, and the rear of it shut off by an arch or door forming a small library or sewing-room, making a useful and attractive feature

of what is usually waste space. A small brick fireplace adds to the usefulness and comfort of the room. By bringing the chimney to the front, something is added to what is usually a plain sky-line. The dining-room is widened and made lighter by a shallow bay-window, which steals some light from the rear of the lot, and may at times capture a vagrant breeze as well. In this part of the house, which is necessarily narrow, I have tried so to arrange the parts as to give the best air, light, and working convenience possible under the unfortunate circumstances of a cramped, shut-in place, such as a closely built row of houses necessitates.

It seems wiser in a small house to aim at as many rooms as possible on the sleeping floor. It is better for the members of the family to live separately in small rooms than to be huddled together in one large one. There are four rooms and a bath on the second floor; the front room is large enough for a family room, and the others small but convenient. A

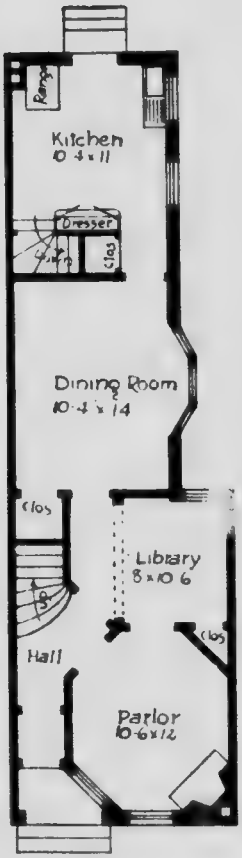
linen-closet adds much to the convenience of the house.

A house of this kind can in many localities be finished in chestnut for a small advance over pine, thus doing away with the work of scrubbing paint, and showing less of the wear and tear that will become apparent in close quarters.

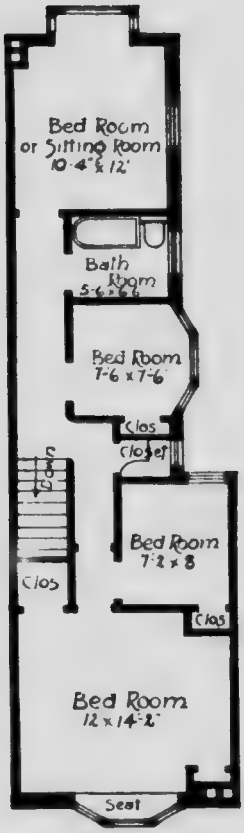
The exterior of the house is shown in hard brick laid Flemish bond in the first story and of plaster above, with the woodwork painted a cream white.

The use of these rough bricks will be opposed by builders, as they do not make an even, smooth job, and are a little troublesome to lay, but the best of the old Colonial work was done in just such bricks.

In small city houses, galvanized iron, especially when sanded in so-called imitation of stone, should be avoided. The simpler the detail of small work can be made, the better, and half of the money usually spent on undesirable ornament would tile that part of the roof which



First Floor



Second Floor

shows to the street; and this, by raising the roof some distance above the ceiling at the front, will make a good air space above the ceiling, and make the house much cooler in summer, something which is greatly to be desired in a city house.

I give here an estimate for building this house with stucco front and ornamental plaster gable, tile-roof front, two stories, in the vicinity of Philadelphia, with 9-inch party walls, stock mouldings and finish, in a substantial manner: —

Excavation, stone and brick, plaster and stucco work	$1138.00
Lumber, millwork, roofing, and painting .	758.00
Plumbing and heating	291.00
Hardware, nails, etc.	150.00
	$2337.00

This estimate does not include electric light wiring or fixtures or interior decoration. This cost may be reduced by eliminating some of the more expensive features of the front and interior, plumbing and hardware, as per following estimate: —

View from the Parlor, Looking toward the Hallway

D. M. O. LIBRARY

Excavation, stone and masonry, brick and laying, cut stone, plastering and cement floor	$650.00
Lumber, carpenter work, millwork . . .	635.00
Hardware, painting and glazing, mantels and tile	228.50
Plumbing, heating, and range work, metal roofing	287.00
	$1800.50

The first floor and hall can be finished in chestnut throughout, except kitchen, for about $75 additional; first floor and hall in red oak, for $100 additional. Bright varnish for the woodwork is more easily kept clean than dull finish — it is not as popular, however, for interior because of its brilliant gloss. The rich dull polish is in better taste and is not so easily scratched.

Light wall-papers will serve to make the interior of these narrow city houses more cheerful. By the use of a bright, canary yellow paper, and a cream-white ceiling, I have seen the dining-room of one of these houses lifted out of the dulness common to such rooms.

A $1500 HOUSE FOR A TWENTY-FIVE-FOOT LOT

WHICH CAN BE BUILT FOR FROM $1500 TO $1750 ANYWHERE IN AMERICA

U. W. O. LIBRARY

V

A $1500 HOUSE FOR A TWENTY-FIVE-FOOT LOT

In response to many requests I present a plan for a house which gives a suggestion of what may be done with a lot twenty-five feet wide. I cannot offer any very novel plan for a lot of this size. The rooms must, of necessity, be strung in a line, and there is neither room for much side porch nor the projection of bays. But the plan outlined is a good working one, and one in which the kitchen, as well as the other rooms in the house, may be reached from the hall.

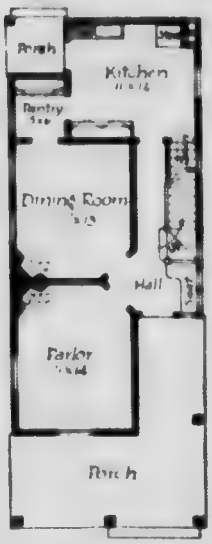
By the corner doorways entering the parlor and dining-room, these rooms have somewhat the effect of opening into each other without sacrificing wall space. At the same time the space added

to the hall gives some excuse for calling it a reception-hall, and does, at least, save it from being merely an entry.

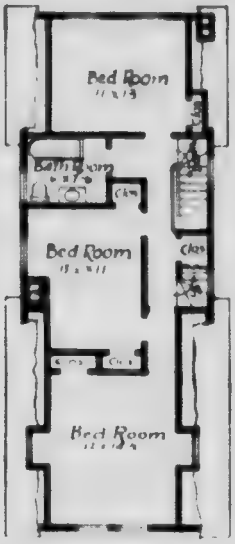
If the house is to be erected on a corner lot, the parlor might extend the whole width of the house, with very little, if any, additional cost, by making the entrance to the hall at the side; but by this arrangement the porch would be cut off, and you would be compelled to reach it through the parlor, thereby losing the side porch, which is always a very great addition to the attractiveness of the house.

By having two chimneys you will be enabled to have either a small fireplace in each of the rooms, or, where economy is an object, stoves may be used to heat the rooms, doing away with the necessity of a heater; but have both, if possible, as the fireplace and the heater together offer great advantages.

Nothing can be more satisfactory or more artistic than a hard brick fireplace with hearth of the same. If you want



First · Floor · Plan ·



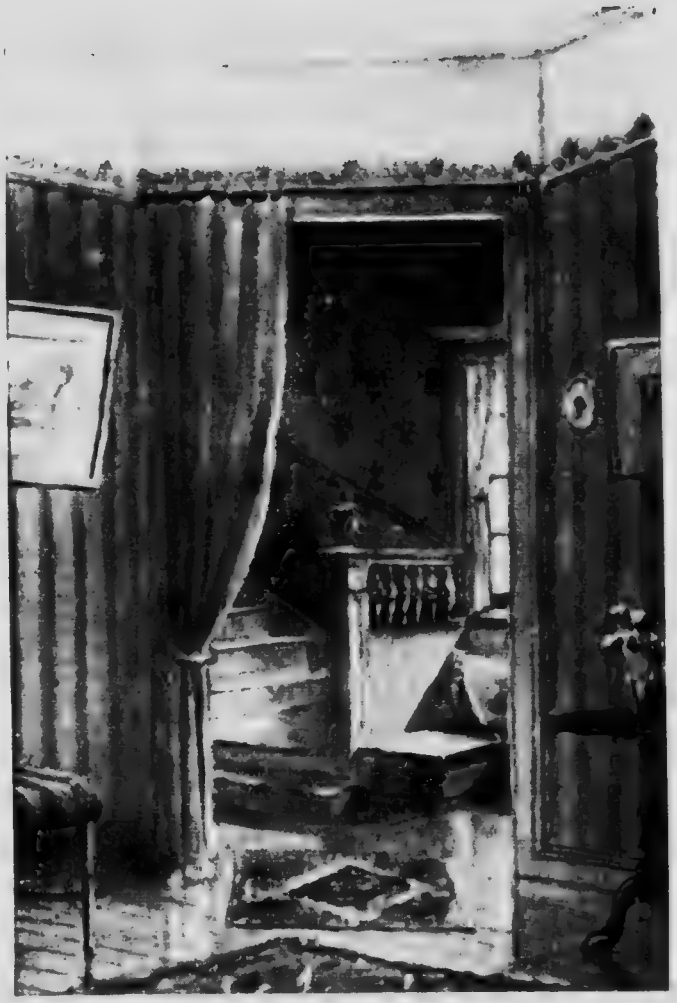
Second · Floor Plan ·

to use coal, a basket grate with fire-brick back will convert the fireplace into a grate, and the cost of both brick fireplace and grate is much less than that of a built-in grate.

Iron backs are usually used where the facing is of tile, but tiles are open to the objection that they are continually becoming loose, and chipping at the edges.

The artistic side of the fireplace is not its only claim; it is an economy, for much of our weather is such that a little fire for an hour or so in the morning will make the room comfortable for the day, and with open fireplaces in the living-rooms of a house, the lighting of the furnace may be delayed often for weeks in the autumn, and dispensed with early in the spring. Nor is this all. It has been found by experiment that it is easier to heat a room by furnace heat when there is a fireplace in it, even without any fire, as the chimney tends to draw up the cold air from the bottom of the room and to draw down the warmer air from above.

And this means, also, that you will have a more rapid change of air in the room, provided the air from the furnace is not burnt out. To secure this, great care must be bestowed on the furnace. It is wiser to go cold than to have impure air to breathe, for the human body is a good furnace in itself, and



View of Parlor and Entrance Hall

will warm the blood well if you feed it fuel in the shape of food and good air. The outside air must be brought to the furnace in a proper conduit from some sheltered but open and clear point.

The construction of the furnace should be such that the entering air does not come into contact with the fire-pot, where it has the life burnt out of it, and becomes mixed with gas which leaks through cracks or joints in the fire chamber.

I have dwelt upon this point because it is almost always lost sight of. Owners of houses almost always insist upon sanitary plumbing, but seldom on sanitary heating, which is quite as important a consideration from a sanitary point of view. Proper ventilation in the cellar is an absolute necessity. All provisions should be put into separate compartments, or else a separate cold-air chamber may be built having an outside window, which should be left open, and connecting with the air inlet of the furnace.

A $2200 HOUSE FOR A SMALL SQUARE LOT

$2200 IN MOST PLACES: FROM $2200 TO $2800 ANYWHERE IN AMERICA

VI

A $2200 HOUSE FOR A SMALL SQUARE LOT

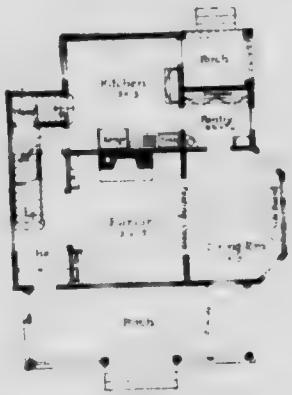
I now show a house that is nearly square in plan and in lot requirement. In like manner I have varied the scheme of the house as well as the exterior finish, as the aim has been to suggest as much as possible that which is out of the ordinary in plan and treatment while keeping in mind architectural laws.

The present house is a combination of brick veneering between timber work and simple rough plastering. Either clapboards or shingles, or a combination of both, could be used, but you will find that in many districts plastering is cheaper than shingles, and if done as it should be on metal lath or plaster board

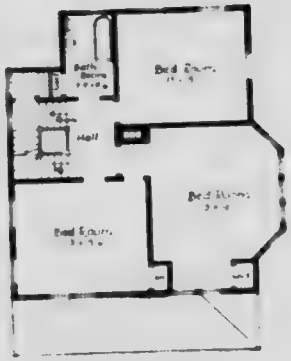
it makes a tight, warm house. In this connection it is as well to recall the fact that constant care is necessary to keep a house in the same condition as when built. Many little inherent weaknesses in the building are developed and revealed only in days of usage in a house actually lived in.

A house is largely put together with hammer and nails, and it should be watched closely to prevent decay, especially in the way of paint, which the hot sun will blister and the rain rot. Careful attention should be given to the pointing of stonework, as the frost will be apt to throw it out, and the wall may soon go to pieces.

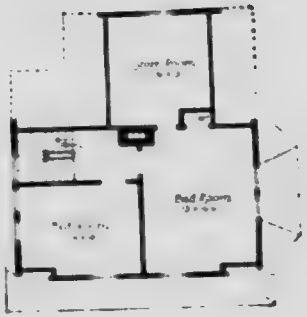
If you will look at a house that has been unoccupied and without care for a few months, you will see what I mean. Nor is this meant for an apology for poor work: even the best will show the same tendency, and its decay is only a matter of time. The house here shown is designed to meet the wants of those who



First Floor Plan



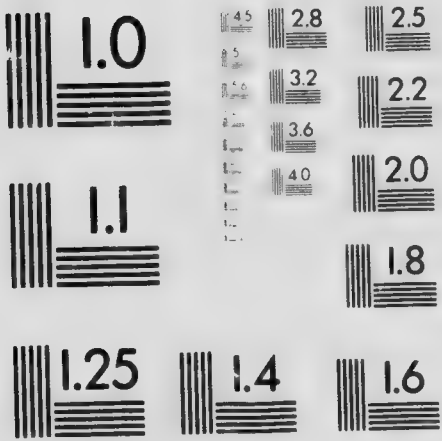
Second Floor Plan



Third Floor Plan

MICROCOPY RESOLUTION TEST CHART

(ANSI and ISO TEST CHART No. 2)



APPLIED IMAGE Inc

do not need many rooms, but want such as they have to be large ones.

The feature of the house is the arrangement of the hall or parlor, and the dining-room, which, with the double folding-doors closed, is large enough for ordinary occasions. When the doors are folded back, the table may be run out through the opening, and a large company seated. At such times the entrance and stair hall should be curtained off, and this part of the house thus made private.

The plan of this house would lend itself to a very artistic finish if the owner desired to go to some additional expense in the way of seats and bookcases, as shown in the sketch of the parlor, which is more elaborate than that shown in detailed plans or included in the accompanying estimate. The use of figured or plain burlaps in lieu of wainscoting is an excellent idea, and if properly put up, with plate rail above and simple sub-base below, the effect is much the same

The Attractive Bedroom in this House

as that of wainscoting in protecting the walls, and the artistic possibilities are almost unlimited.

The arrangement of this plan in both floors is excellent for ventilation, there being a through draught, and all the bedrooms being large, and all corner rooms with a cross-draught; the plan is also very compact, no space being lost in halls.

The exterior of the house may be much varied by different color schemes, the range of colors for shingle roofs being endless, and the plaster may be gray, drab, white, or yellow. The most satisfactory result is obtained by using yellow or red sand in the mortar without artificial coloring matter, which is always something of an experiment. If you do decide on colored plaster, always require the plasterer to put up a sample, and let it dry before going on with the work. It is almost impossible to patch artificially colored mortar without having the patches show. The timber-work should be framed together, as in barns,

and may be of any sound wood. The dimensions of this house are 32 feet 6 inches wide by 39 feet long, including porch and bays. Accordingly a lot 50 by 60 to 70 feet would be ample.

Cement your cellar floor. Pipe your house for gas. Put in electric bells, open plumbing, and porcelain bathtub; a first-class range in the kitchen and heater in the cellar, — all of which are included in these estimates: —

Lumber, carpentry, and millwork .	$1050	to	$1400
Excavating, foundations, and masonry	600	"	710
Plumbing, heater and range . . .	250	"	370
Painting, glazing, and hardware .	300	"	320
	$2200		$2800

The estimates for material and labor must vary considerably according to locality, — cost of the same depending upon the season of the year during which the house is built, the distance from the lumber region, and a supply of stone for the foundations.

The Fireplace in the Parlor

A HOUSE FOR A THOUSAND DOLLARS

IN SOME PLACES THIS HOUSE CAN BE BUILT FOR LESS THAN $1000

VII

A HOUSE FOR A THOUSAND DOLLARS

When the cost of a house is to be kept down to one thousand dollars, the first thing to be considered is what one can do without, rather than what one can get. In most cases the hope of such luxuries as a built-in range, gas and electric lighting must be given up. Moreover, everything must be of the simplest character, requiring practically nothing that cannot be provided by local mechanics or furnished by near-by mills without special bits. The illustrations show such a house, getting all of its effects from roof line, without a moulding of any kind used in its construction, and yet with some claim to attractiveness, both in the interior and exterior, although

everything is of the simplest in construction and design.

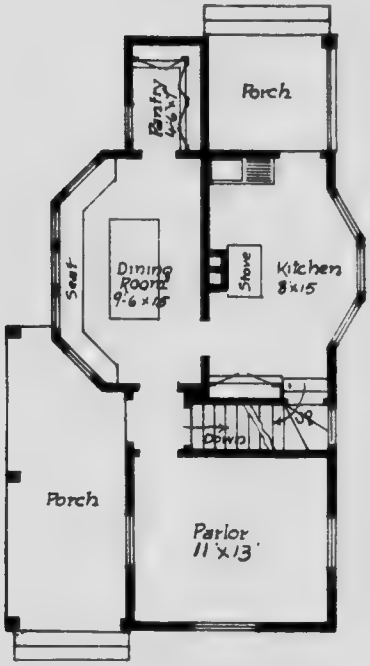
The cellar, which runs only under the front room, contains a small heater; this will be found an economy over stoves, even in such a small dwelling. In very hot weather the outside shed may be made to take the place of a kitchen. The first floor, as may be seen, contains all the essentials of a comfortable home. It is not so much space as arrangement that makes a good working plan, and many houses are built covering far more ground than the one shown here that do not really contain any more living room, although they may have more artistic possibilities and may be more imposing.

The second floor contains three bedrooms, and a bathroom, provided with a serviceable tub; other fixtures may be added at no great increase of cost. A word as to tubs: a porcelain-lined tub is the cleanest and best, but its expense usually bars its use in a house of this class. If, however, the house is built

near a large city, one can usually get a second-class tub, which may be defective in some way, but will not be any less serviceable than a number one tub, or at times second-hand tubs may be had in good condition. In any case, put in a tub that stands on feet above the floor, and a copper-lined steel tub if you cannot afford a porcelain one.

There is no third floor except a loft, which may be used for storage purposes or utilized as an extra bedroom in an emergency. The ceilings in the second floor are somewhat cut off by the roof, but only above head and furniture height, and in a way that, to my mind, does not disfigure the rooms.

The cost of any house varies very much according to the nearness of lumber and sawmills. In many places the house described here, or even a larger one, may be built for less than one thousand dollars, but I have endeavored to cover as large an area as possible by stating an average price. Of course,

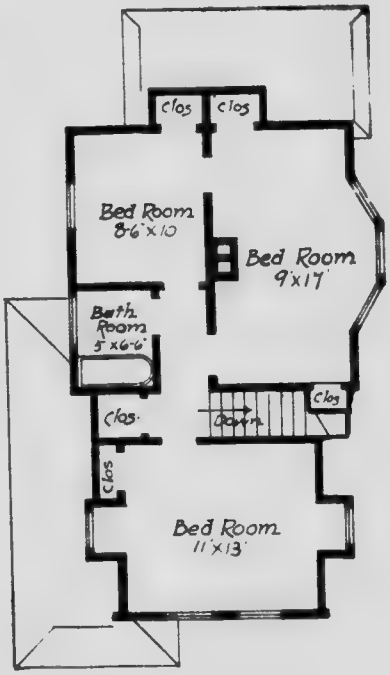


FIRST FLOOR PLAN.

more money may be spent on this or any other house than is absolutely necessary to make an ordinarily good, plain, and comfortable dwelling.

Artistic interiors do not depend, as so many seem to think, on elaborate and

highly finished woodwork and ornamentation. In fact, more houses are ruined by too much ornament than by too little; consequently we would do well to be guided somewhat by the Japanese in the treatment of our homes. Simple wall



SECOND FLOOR PLAN

treatment of plain, subdued colors, which we can approach in our plain papers, is altogether admirable. If ornament must be had, let it be very small in quantity and very good in quality. In the treatment of the woodwork of our rooms we would do well to take another lesson from the Japanese. In section it is simple in the extreme, — usually merely flat, thin bands, designed to show the grain, which the Japanese accent by eating out the soft parts with acid or fire, and never cover with coat after coat of varnish or paint to hide its beauty, as we do. Why should we go on painting and varnishing, and incidentally spending our money, because our fathers did, or the varnish-makers tell us we should?

There is nothing more beautiful than an open-grained or large-figured wood, like chestnut, cypress, or even hemlock, without filler or paint, merely sandpapered to a smooth surface and waxed to bring out the grain. Such woods

Attractive Dining-Room with Casement Windows

are sometimes stained to suit the color scheme. Of course, wood-work that is to be splashed with water, as in bath-room and kitchen, must be varnished or painted.

The exterior of this house is designed to be of shingles above and German siding below; the porch posts and brackets of yellow pine, oiled, or painted to match or contrast with the side walls; the roof and upper side walls should not be painted, but may be stained, if one objects to the natural gray of the shingles.

It is almost impossible to itemize the cost of so small a house as the one herein described without giving a bill of materials, which every carpenter would insist upon working out for himself anyhow. I shall therefore content myself by placing its cost at the round sum of one thousand dollars for the complete house, without wall papering or outside work, such as fencing, grading, walks, or shrubbery of any sort.

A MODEL HOUSE FOR $1000 TO $1250

IT CAN BE BUILT ANYWHERE IN AMERICA FOR ONE OF THESE FIGURES

VIII

A MODEL HOUSE FOR $1000 TO $1250

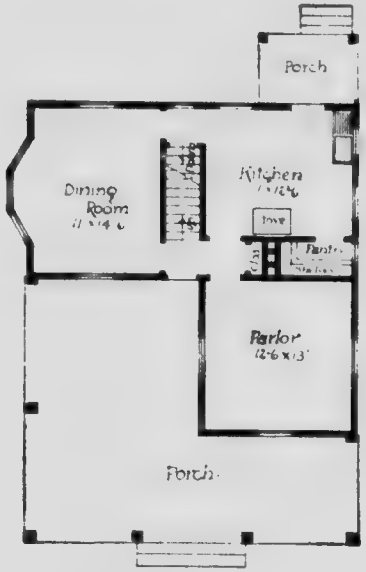
THIS plan for a model house is designed to fill the requirements of those persons who desire a small, attractive seaside house, or a country home, for summer use at a low cost. A house of the sort desired may be built after the accompanying plans in many places where lumber is cheap, or at the seashore where it may be put on piles or brick piers, for from one thousand to twelve hundred and fifty dollars. This estimate includes a small cellar, but makes no allowance for a heater.

The same plans and general outline may be carried out in a cheaper form with full foundations and small heater, in most sections of the country, for the same price, provided the details are so modified as to be stock work, in which

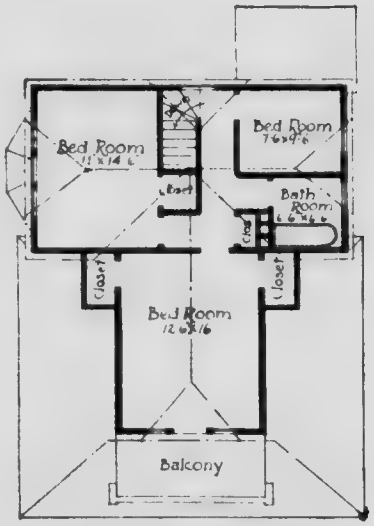
case the windows would have to be of stock size and have both sashes alike, either in one light or to fit glass sizes; all mouldings would have to be abandoned, and simple square wooden posts substituted for turned columns.

It is only by making concessions to local customs in building, that one may hope to obtain a good-sized, convenient house at a low figure, but any of these plans may be so modified. It is for this reason that all detail drawings furnished with these plans are marked subject to changes, to suit stock moulding on agreement with owner. The builders in any special locality will naturally bid higher on a style of work to which they have not been accustomed.

For the seaside or country a cottage should have a low, nestling look, not the aggressive, perky gables and turrets common in such places. To accentuate this I have dubbed off the gables and carried down the main roof to cover the porch, — a plan which will give an appearance of additional shelter.



First Floor Plan



Second Floor Plan

The porch should be a deep one with an inner corner, as shown, — one which will give shelter from both sun and wind. The narrow gallery so often running around such houses is practically worthless as a sitting-porch, and is usually ugly in itself, and made more so by jig-saw work. Keep everything as plain as you can, both inside and outside of this kind of a house.

The plan for the interior obviates the common defect of having to go through either the living-room or dining-room to reach the kitchen, and by the arrangement of stairs and pantry cuts off the kitchen, with its noise and smell, from the living part of the house. The stairs going up from a small entrance-hall with a large window at the top helps materially in keeping the upper floors free from such annoyances.

Both the dining-room and parlor have three open sides, and even the kitchen has a good cross draught; and though the chimney is in the centre of the house, the kitchen flue is so isolated

The Large Bedroom in this Economical House

by closets that it will be found no source of annoyance.

The second floor has three rooms: a bathroom, with full bath fixtures, could be put in at slight additional cost. There is a balcony opening from the main room, which gives sheltered corners, and affords an opportunity for hanging a hammock.

The roof of such a house should be of shingles, and left to become gray in sun and rain without the aid of stain or paint. The walls should be clapboard or German siding, painted Colonial yellow, with white posts and trimmings. The interior may be of cypress.

The additional cost of using good-sized, carefully turned porch posts and good mouldings is worth while if it can be afforded. It often costs less than the brackets and frills which are usually put into cheap construction. As an investment it always pays, for there is less to keep in repair.

THREE MODEL SMALL CHURCHES

RANGING IN COST FROM $800 TO $3200

$2800 to $3200 Semi-Colonial Church

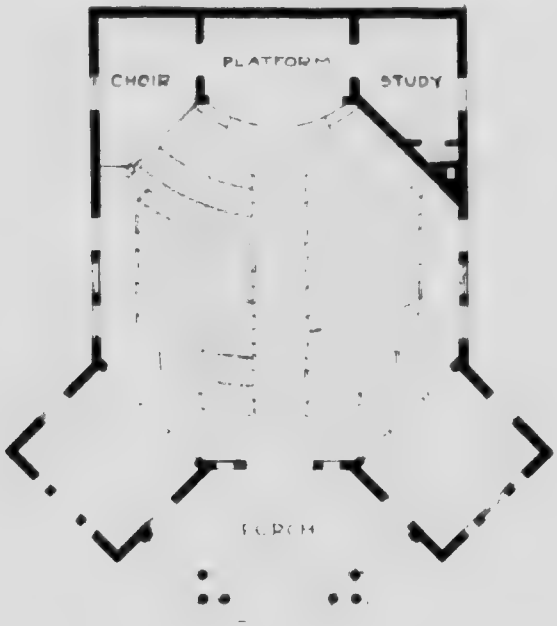
IX

THREE MODEL SMALL CHURCHES

THE accompanying sketches of three small churches demonstrate that it is not necessary to have elaborate detail, nor to follow the well-worn paths of precedent, to make an attractive church building at a moderate cost.

The largest of these designs follows more closely in style the older work in this country, and for many places would be more appropriate than the less conventional shingle and timber buildings. The detail has been kept extremely simple. Colonial work may be made expensive if elaborate cornices are used, but good proportion and line are much more important; it is better to have extreme simplicity than bad detail.

The exterior of such a building may be covered with clapboards painted, or rough plaster, with white trimmings.



The interior is designed to have simple pilasters and cornice, and the ceiling arched. The woodwork should be painted white, with mahogany rails if they can be afforded.

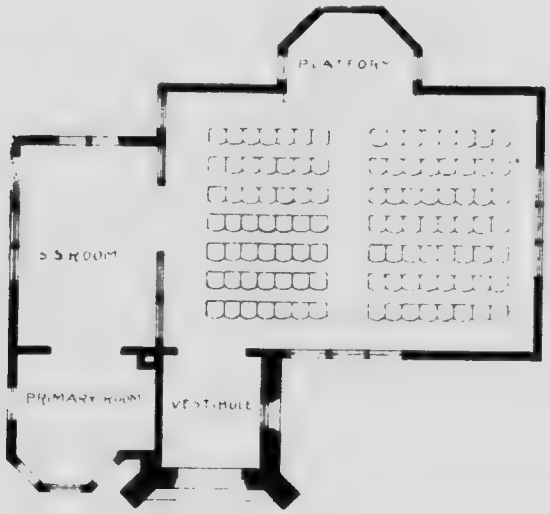
The small half-timber church is more in keeping with the modern suburban town or village, where the houses are of many styles of architecture, and where the severity of the Colonial would be out of place.

The half-timber church is irregular in plan, to meet the wants of an imaginary congregation, and must make up in picturesqueness and interior comfort what it lacks in symmetry.

The timber-work may be of chestnut, either stained or left to the weather. The stone used may be the common field stone, with moss or rust left on, not tooled into sameness either as to color or shape.

This, with the buff or white plaster, and the gray of the shingle roof, will give a pleasing and interesting color value to the building; and color, or the lack of color, is almost the worst fault of American architecture, and it is something for which we ought not to permit ourselves to be criticised.

The interior of any of these small churches must, of necessity, be plain. What woodwork there is should be simply stained and waxed, even if it is



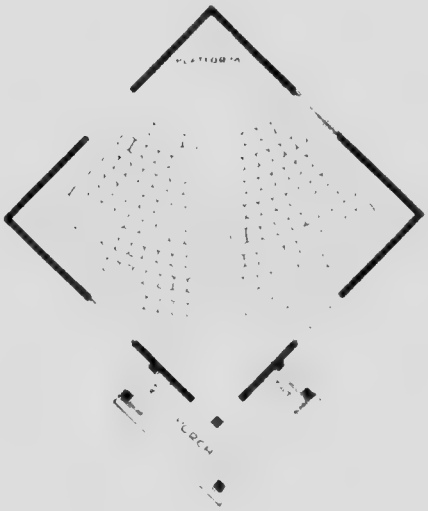
of soft wood such as pine or poplar. If it can be afforded, have the roof built open, showing the trusses and rafters, and add simple wainscoting to the height of the window-sills. The glass for such a church should be leaded.

Half-Timber Church — Costing from $2000 to $2500

The design for the smallest of the three churches is in plan a simple square box, of the cheapest construction, and no such luxuries as stained glass or timber roof can be afforded, but it may answer the wants of the summer resort in the woods, or, with a chimney and stove, those of a small congregation all the year round, where cost is the first question to be considered and seating capacity the next. Its form and arrangement insure this, and the little stoop, with the planking seats and tiny belfry, give some attractiveness to the little building. Cover the outside with shingles and let them become gray in the weather; and posts and seats may be left without paint as well, if the church be built at the shore or in the mountains, where the rustic effect is desirable.

The cost of such churches is harder to state accurately than that of a house, as it must vary very much with locality, the lumber and carpentry work forming

the bulk of the expense; but in a general way I would put the cost of the semi-Colonial building at from twenty-eight hundred to thirty-two hundred dollars; that of the half-timber building at from two thousand to twenty-five hundred dollars, and the shingle church between eight hundred and twelve hundred dollars. These prices would vary with location.



$800 to $1200 Shingle Church

FRONT DOORS

By Frank S. Guild

WITH DESIGNS BY THE AUTHOR SHOWING
HOW A DOOR MAY BE REMODELLED
AT SLIGHT EXPENSE

X

REMODELLING THE FRONT DOOR

In making repairs about the house one of the first points generally considered is the front door. This is with good reason, for much may be done here to beautify a dwelling that from an æsthetic standpoint may have little of dignity to recommend it.

In the olden time wood was used almost exclusively for the front door, but nowadays glass and metal are brought into service with excellent results.

The illustration on page 125 suggests a Renaissance design. The door proper is built with a flat surface, and thin strips of wood a quarter of an inch thick and three inches wide are nailed on from top

to bottom and from side to side, thus forming panel openings. The door is cut through the square openings thus formed at the top, and glass is inserted. An ornament runs up from the bottom between these openings to a height of three feet. This ornament is sawed from strips of the same thickness as the straight strips. Where the strips intersect at the top, wooden nail heads are nailed on, thus adding to the appearance of strength and breaking up the surface of the door in sunlight with picturesque shadows.

The design on the opposite page is rather mediaeval in effect. It is built like a Dutch door, and is broken up with twelve panels below, and a corresponding number above, save that a square of glass replaces the two centre panels. This glass is protected by an iron grille that projects some six inches from the surface of the door. A quaint brass knocker below the opening would look well. This door is preferable in natural oak or painted.

Remodelling the Front Door

Square panes of glass may be inserted in the upper part of a door equal in size to the panels below, as illustrated on page 131. Ornamental hinges are here used with good effect. These may be cut from brass or iron, or sawed from thin wood and glued to the door. In either case they should be painted black to contrast in color with the woodwork. The color of these doors should be either white or yellow, with trimmings about the opening of the same color. The ventilator over the crossbeams has slats running up and down, and on one side of the middle opening towards the left and on the other opening to the right; these slats may be painted green, and a sash of glass be hinged behind them to exclude rain or cold when desirable. The glass panes in the door may be in leaded shapes, or an iron grill can be fitted into the openings over the glass to protect it. The door handles should be of black iron to match the hinges.

In the illustration on page 135 is shown a door of simple pattern which depends

for its interest upon the decorative panel of leaded glass inserted in place of the upper panels. These shapes in leaded glass may be obtained in stock, and are not expensive. Either the clear glass should be used or the milky semi-opaque colors. Ordinary colored or stained glass in a front door looks pretentious, and gives a cheap, ready-made effect very objectionable. If plain clear glass in pretty forms is selected, a colored silk curtain or even white Swiss can be hung inside the door to screen the hall from observation. The light over the door should be treated in the same simple manner. This door may be either painted white or dark green. The inside curtain should be made to contrast in color. The leading of the glass design should be black. Brass knob, key-hole shield, and name plate if used are best for such a door. The broken panels give some interest to the lower part. This construction is both simple and strong.

The door shown on page 137 has

novelty to recommend it, and is very attractive. The old panelling has been taken out and replaced with panels set in flush with the stiles and rails. The shapes of these old panels are indicated by faint pencil lines, but when complete, the door as reconstructed does not show these lines. A circular pane of glass one foot in diameter is set in the middle of the upper portion, and six panes or "bull's-eyes," four inches in diameter, are set around it regularly. These may be glazed with various colored glass. The tree pattern is sawed from thin wood and glued on, or it may be cut from sheet iron and nailed on. The large centre of glass may be of an amber hue, a color which would suggest the sun as seen shining through the branches. Almost any light color would suit this design of door. If painted a light green, the tree should be of a darker shade. If greater contrast is desired, yellow door and black ornamentation.

The design on page 141 is for a Dutch

door, the upper and lower halves swinging independently. A circular pane of glass a foot and a half in diameter is set in the upper half. This is surrounded by a wreath carved in relief, and a double swag, or festoon, in the top rail of the lower half repeats this character of decoration. In place of carved wood, putty may be used for the ornamentation, this easily moulded material being well adapted to this purpose, and quite inexpensive. It is fixed on with glue, and painted the same color as the door. Much of the Colonial relief ornament was produced in this way, and our old houses testify to its durability. The color of this door should be cream, with a deeper shade touched into the recesses and shadows of the relief work. A pretty figured curtain hung behind the pane of glass will add much to the beauty of this pretty and chaste door. Great discretion should be used in applying the ornamentation, as one is apt to overdo this work and make it appear tawdry.

Remodelling the Front Door

On page 143 is another example of raised ornamentation in Empire style. A plain door in dark material, either natural or painted, studded with brass nails.

A double door in which a long panel of plate glass is used on each side and an iron grille is placed below is shown on page 145. This grille is put on inside, and just clears the glass. It may be put on outside the glass with equally good effect. It affords necessary protection to the long panels.

It should be borne in mind that any material used in construction intended to stand the weather must be thoroughly seasoned and then oiled or painted. Ornaments if glued to a surface necessitate a thorough drying before being painted. Old doors which have been exposed are always preferable if they can be utilized. The advice and assistance of a good cabinet-maker is really most essential to prevent subsequent warping and shrinking in a door.

WHAT A WINDOW WILL DO FOR A HOME

XI

WHAT A WINDOW WILL DO FOR A HOME

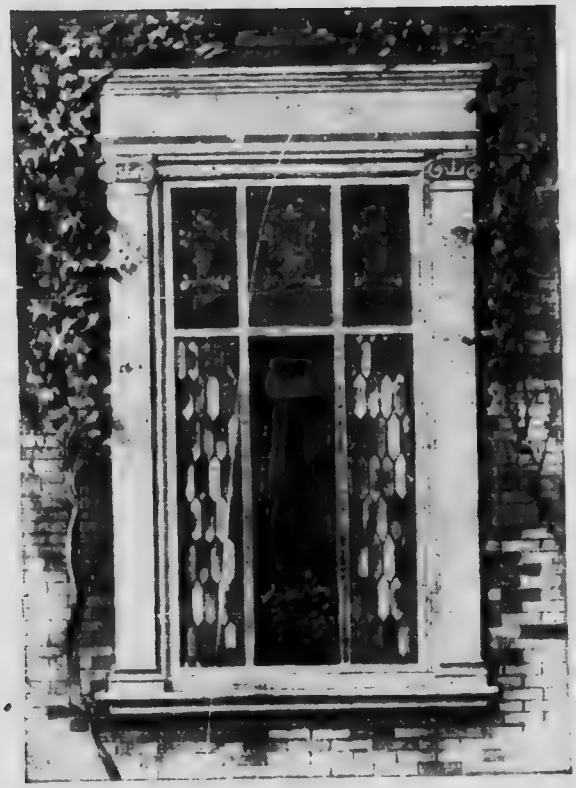
THE commonplace exterior of a house may be improved by the remodelling of one or more of the windows. Oftentimes this may be done at small expense. Some modifications of the old-fashioned bow or bay window are shown in the accompanying illustrations.

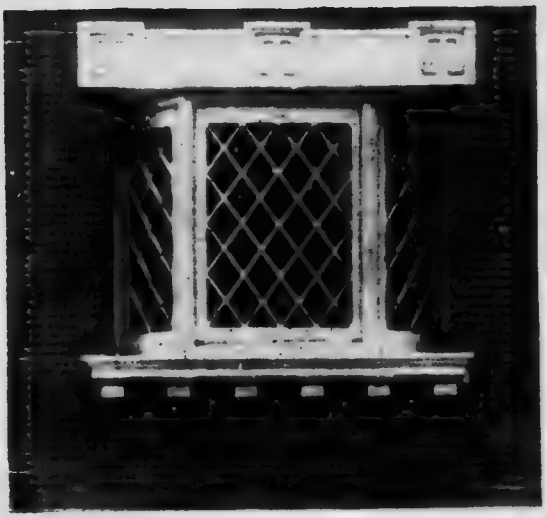
The large panes of glass in many cases have been supplanted by the small and ornamental shapes, and the sashes swing outward on hinges. The substitution of a new sash in a window-opening is a matter of no difficulty, neither is the construction of a shelf outside of an ordinary window, to be enclosed in glass for the cultivation of flowers. The convenience of a good,

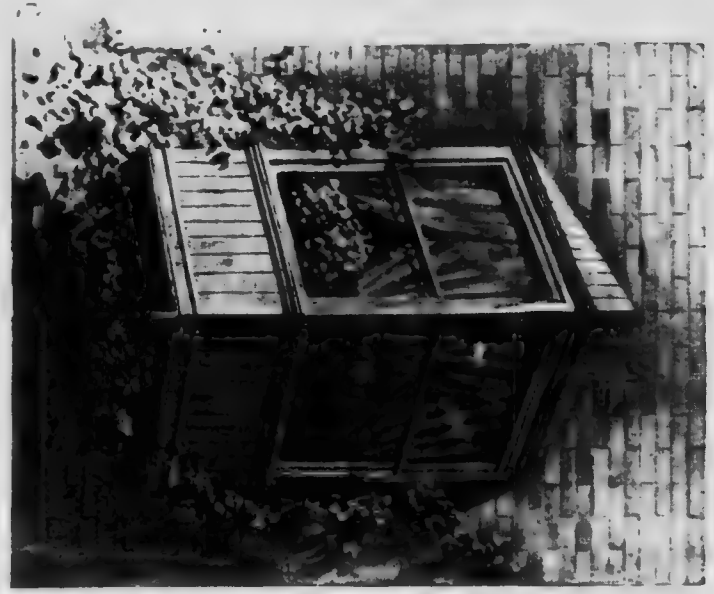
broad window-seat is apparent. It adds much to one's comfort, and when the seat is outside or beyond the line of the wall it gives an effect of space to the room.

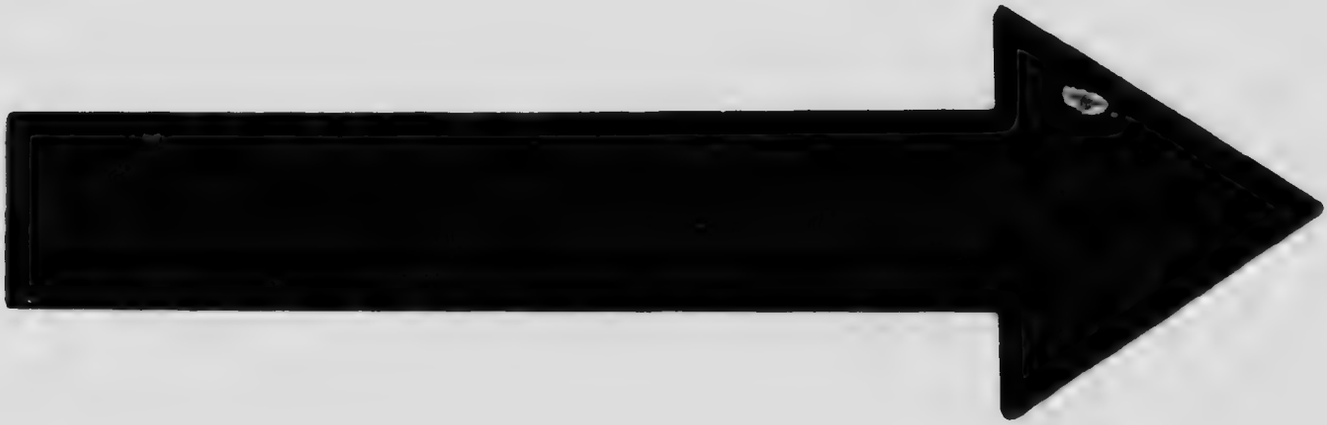
Odd-shaped window-openings help to furnish a room. Sometimes a long and barren wall space is most successfully treated by locating in its stretch somewhere a circular or oval window with leaded glass. A pretty design in colored glass will have more value from a decorative point of view than any picture or piece of bric-a-brac. A dark, uninteresting corner may be made the most charming spot in a room, as the mellow light percolates through the opalescent glass.

A window placed high enough above the floor to accommodate beneath it a writing-desk or book-case solves the problem of light and air without taking up valuable wall space. The cheery effect of a few potted plants placed in the opening relieves the monotony of









MICROCOPY RESOLUTION TEST CHART

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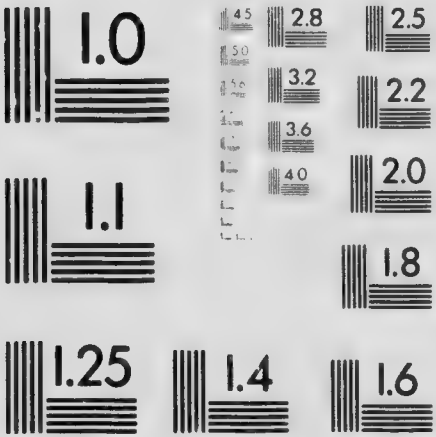

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conventional decoration, and gives the note of life and warmth so essential. When a glass enclosure is built outside a window and filled with clambering vines, the charm of country and green leaves is approximated even in the midst of city walls and the gloom of a winter's day.

The drapery of a window offers an opportunity for much ingenuity and a display of individuality. The long, stuffy plush curtains, so much in vogue several years ago, have given way to the dainty lace and Swiss fabrics. The lower sash curtains, unless desirable for excluding the impertinent gaze of strangers, are undesirable. A screen of plants is infinitely prettier. Curtains of flowered or striped denim, cretonne or chintz, on small rods, and just long enough to reach to the bottom of the window-frame, are unostentatious and appropriate for summer houses or sleeping rooms. Washable curtains are preferable, and should be laundered

frequently, especially in a dusty locality. Two sets then become necessary for a change, but the charm of variety amply repays this extra expense.

In regard to the so-called stained glass offered for sale in stock designs, not much can be said. As a rule, the harsh and discordant colors employed by the manufacturers are offensive to the eye and are not to be recommended. Simple white leaded glass, in diamond or oblong shapes, is better.

Much care should be taken in selecting colors, and the general scheme of decoration in a room should always be taken into consideration. Home-made effects may be obtained by dabbing transparent varnishes of different tints on to plain glass and afterward outlining the shapes with a line of black paint, to imitate the leading. A soft pad of cotton is used for this purpose. The varnish is smeared on to a hard, flat surface, and a sufficient quantity taken up by the dabber to transfer

evenly to the design in a thin, translucent film. If put on to the glass with a brush, the coating of varnish cannot be graduated in tone, and it will be difficult to overcome the brush marks.

COMFORT IN TENT AND CABIN

By Barton Cheyney

DRAWINGS AND PLANS BY W. L. PRICE

A Unique Tent, and a Cabin Costing from $200 to $300

A double tent forming three rooms or a single tent, as desired, is shown in this design. The side tents for sleeping give privacy as well as shelter, and with their flaps unlaced and thrown back into the general tent, make a large sitting room. This space may be further extended by raising the outer flaps and fastening them to the guys to form a porch, as shown in the drawing. A fire may be built inside if the weather is stormy, and the flaps let down. The smoke will pass through the hole in the roof. To be at all comfortable there must be a floor under the tent. The tent should be double, to ward off the rain

XII

COMFORT IN TENT AND CABIN

For those who live in cities and towns, and are fond of Nature in her brightest aspect, there is no more enjoyable and inexpensive way of passing a summer holiday than in a cabin or tent under the shade of forest trees. Here are to be found complete change of environment and of living, perfect tranquillity, absolute rest and health, and immunity from business cares and social duties; here, also, one may follow the bent of his inclinations without hindrance.

In arranging for a summer home in the woods the selection of a site is of first importance. Unless one is genuinely in love with Nature and wants

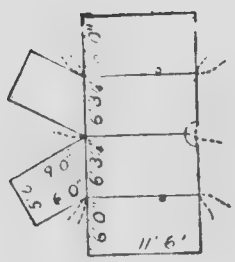
no other companionship, and his family is similarly content, the cabin should be reared or the tent pitched on some spot not too inaccessible, for one of busy habits is apt to find the solitude of the forest somewhat oppressive after the novelty of his surroundings has worn away, and he longs for the companionship of his friends.

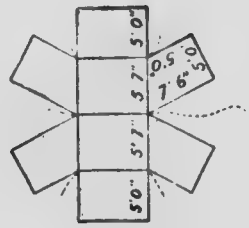
There will also come the desire to have the daily mail, so the tent or cabin should not be erected too far away from the village post-office. Then, too, supplies of food will need replenishing, and this will be rendered very difficult if the railroad or the steamboat landing is not near at hand. Rather select a spot that is just sufficiently removed from the highways of travel to escape the annoyances thereof, and at the same time to afford perfect seclusion, yet close enough to make available their conveniences.

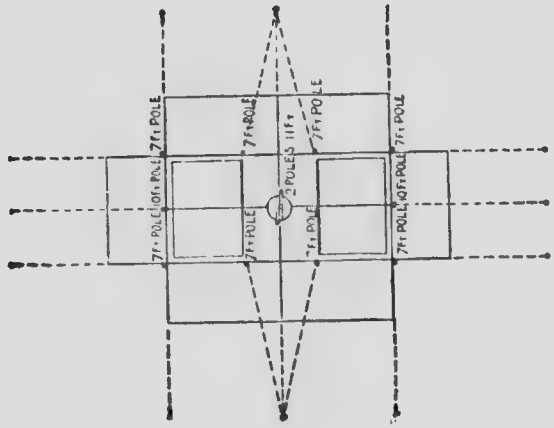
In the first place, one should make sure that he likes the neighborhood and

surroundings of the site for his prospective summer home. The best test of this is to spend one season in a tent there. If, at the end of this initial sojourn, one finds that the locality is as pleasant and well adapted as he imagined it to be, it is then prudent to build a cabin in readiness for the ensuing year. In this particular a canvas tent has its advantages over a structure built of timber, inasmuch as it is portable, and with it one may easily change his place of habitation each summer. But those who succeed in securing a location to their liking are not disposed to seek a change, but are glad to return to their summer retreat season after season.

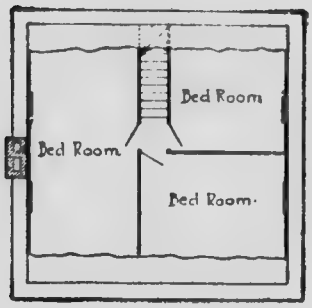
Sufficient ground on which to pitch a tent may usually be had almost for the asking, and enough for a cabin and surroundings for a very small sum, so the outlay in that direction is inconsiderable at most. The site for a summer home of this kind should combine the attrac-

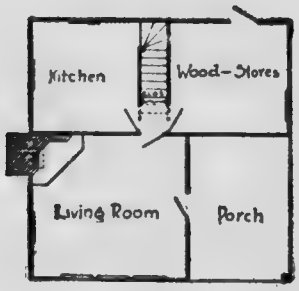






tive beauties of wood and water. The trees will offer a cool retreat by day, and from over the water in the evenings will come the breezes gratefully tem-





The cabin shown in the illustration fronting this chapter may be built at a cost of from $200 to $300. Rough boards may be used if the studs are planed. Paper put under the sheathing will add much to the comfort of the cabin. There are a kitchen and a living-room on the first floor, in addition to storage-room and a porch, while the second floor contains three bedrooms of good size.

pered. Besides, the water offers such exhilarating diversions as boating, bathing, and fishing, and thus averts the probability of one's life becoming monotonous, and also lends charming variety to the landscape.

The best cabin site, therefore, that can be chosen is the shore of a lake or beside a stream. In making such a selection, however, the liability of a running stream to overflow its banks in the event of heavy rains must be taken into consideration, and the home set up beyond the possible danger of floods. As a matter of course, a heavily wooded spot will be chosen, but one should not be lured by the cool of the forest into rearing his little temple in the heart of the wilderness. Better build it on the outskirts of the woods than in the midst of them. Rather have it on the edge of a wooded copse, with a spreading tree or two between its front and the open. In the parching days of summer the sight of the rising and setting sun will be a

A Cabin that can be built at a Cost of from $800 to $1000

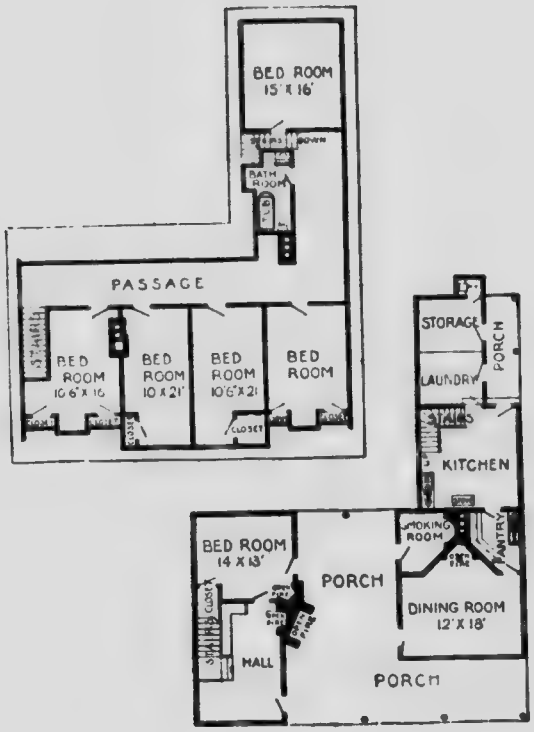
delight, and the gloom of the forest at night will be relieved by the light of the moon and stars. Even a morning sun-bath will not be amiss. The sun will also keep the cabin healthful.

An elevation should always be chosen for a cabin site. If Nature has not reared such a mound, a man with a shovel can build one of secure and sufficient height. The breezes, in consequence, will find the summer home the more readily, and the surface water will pass off harmlessly. A shallow trench, say eighteen inches across the top, will further expedite the passing of the water after a heavy storm, and, if encircling the cabin, will also serve as a barrier against the near approach of forest fires, which are not infrequent if the season should be dry.

Any one who has lived in these summer retreats will recommend that the cooking be done in a shed or tent apart from the cabin proper. Heat, insects, and unpleasant odors are avoided thereby.

In building a cabin it is well to remember that there are many advantages in having it two stories in height. It is especially desirable to have the sleeping-apartments above the ground floor, and a two-story cabin will cost but a trifle more than a one-story structure. In furnishing such a place many things may be taken from the city home that probably will be gladly spared, and will serve admirably in the woods, where simple, plain, inexpensive furnishings are the best. The fact that they need not be carried back to the city makes them additionally desirable.

After the first outlay — the cost of erection — the expense of maintaining a summer home in the woods is very small, scarcely to be considered. And both of these items may be cut in half if two families unite, or two sets of people join in the construction and maintenance of the building, each family or set of people to occupy it a part of the summer, — as long as a busy man usually



The cabin shown here is designed to be built of ordinary framing, covered with slabs, shingles, or boards, and to be lined with boards for additional comfort. The one wing, containing main hall and a bedroom—with fireplace in each—may be dispensed with if desired, and added later if more space be required. The space between, with its open fireplaces, will always insure a breeze. By putting up canvas front and back a large room is added to the cabin, and plenty of light and air is insured for the dining-room. The kitchen is roomy and airy, with plenty of outhouse room for wood and stoves. On the second floor there are four bedchambers, a bath and servants' room—accommodations for a good-sized family. There is, also, sufficient space for cots if occasion requires.

can absent himself from his affairs. The other expense is the one of securing provisions. This is one which would have to be met even if the campers remained at home, consequently it cannot be considered as an extra outlay. Possibly the bill for provisions will be less for the cabin than it was for the city home, for the food is usually — or should be — plain, simple, and wholesome, so that the cabin sojourners may be gainers in health and in happiness. Of course it is understood without saying that whatever else is overlooked there must be a plentiful supply of good water close at hand. A convenient spring or stream of cold water will lighten the cares of housekeeping, and if properly utilized will serve very well as a cold-storage depository for provisions.

The solitude of a few weeks in the woods, thoroughly enjoyable to a true lover of Nature, may become irksome to one less fond of her prodigal display of beauty, but who is in quest of her balm

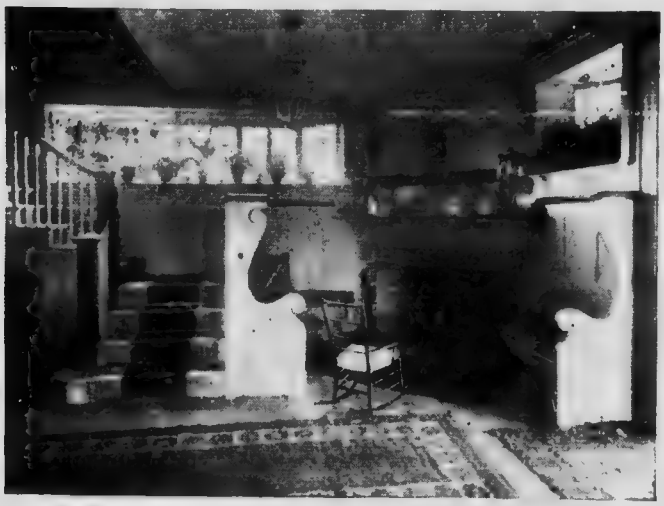
of health. Such a person should seek companionship for his wooded retreat by inducing the heads of other families to become his neighbors in the wildwood, and to rear little dwellings somewhere near his own. He should, however, be absolutely sure that the persons he asks to join him in his wooded retreat will be congenial. This assured, there are no barriers to a delightful, healthful, and inexpensive holiday, which, for real benefit, cannot be equalled by any other form of outing.

The directions given above regarding the location, etc., of a cabin, apply equally to the setting up of a summer-house of canvas.

THE HALL

The Hall

THE pretty hall at Daylesford, Pennsylvania, on the opposite page, offers excellent suggestions in the red brick chimney-place with a stone slab within the arch, and the wainscot capped with a narrow shelf moulding. The idea of placing the piano on the broad landing of the stairs is entirely novel. The colors are quiet greens and reds. The woodwork and the floor are stained dark, and the furniture is dark-green oak. The rugs are rich in color. The picture frames are of black oak. The diamond panes in the hinged sashes are quaint, and the small windows over the piano are well placed. A large brass repoussé head enlivens the alcove over the chimney shelf.



The ingle nook, the seat ends, and the low, broad window, make this New England hall quaint and cozy. Expensive panelling is unnecessary. Half-round moulding tacked on to the plain plaster wall and all painted white will give the effect quite as well as if actual wood sheathing be used. The opening above the seat into the next room is filled with blossoming flowers. Striped matting covers the stairs with a narrow breadth of red Wilton down the centre.

The Hall

In the hall of this house at Pasadena, Cal., the start of the stairs is hidden by panel-work, with spindles above, which serve as the back for a cushioned seat. The high, white, paneled wainscot and the wooden ceiling are dignified and

effective. A rich red paper is used on the walls, and a mahogany hand rail for the stairs. The stairs branch from the lower landing, one step leading into the dining-room, the other into the hall.

This passage is utilized as a little library in a house at Orange, N. J. The grille supported by a light pillar springing from the newel post confines the space, while Madras curtains take off the harsh lines. The judicious use of grille work may be made to transform an interior

from a barren apartment into several small and cozy rooms. The grille pattern, however, should never be over-elaborate—a simple lattice effect is in better taste than the intricate and expensive design. The little window at the foot of the stairs, opening into the next room, is an excellent suggestion.

A fireplace under the stairs, with the window-seat beside it, in this hall at Swampscott, Mass., is most ingeniously

constructed. The quaint set of shelves next the door, to the left, and the old-fashioned mirror, are interesting features. It is most unusual to find the stairs running up in the middle of a hall, but the effect is novel, and it is certainly convenient. The plants and quaint furniture add to the picturesque effect. A variety of colorings in the wall paper is apparent, but the pattern is the same. This is a good suggestion for harmony, preserving, as it does, the continuity of design with the advantage of greater variety in tones.

In the hall of a house in Ohio, cushions on the lower steps of the stairway permit their use as seats. It is needless to remark that the stairway is not for general use. It leads but to a little gallery—a quaint conceit of the owner. The woodwork and stair rail are of oak stained a dark green. The steps are of natural oak without polish, and serve with some brilliant embroidered hangings to lighten the sombre effect.

The Hall

The walls are of rough plaster in a warm brown. The sloping roof, the peacocks, and the large water jug of red clay,

make this apartment an interesting featuae of this Cleveland home. A good suggestion for a music-room.

An old colonial hallway in Portsmouth, N. H., shows the dignity obtained by extreme simplicity of architecture and furnishing. One can almost

detect the scent of lavender and expect an old-fashioned greeting in such a house. The charm of these old New England homes is difficult to imitate without tradition. A similar atmosphere can hardly be approximated in the modern house.

The Hall

This hall in a house at Lynn, Mass., is spacious and well lighted. Comfortable wicker chairs give it a home-like appearance, and a cozy corner, with high-backed settees, offers a place for a quiet

chat. The broad doorways leave but little wall space, which is panelled and painted white. The ceiling is also white, well broken up with beams, with black wrought-iron fixture in the centre.

The broad, bold treatment of a hall, in Pasadena, Cal., is in agreeable contrast to those found in our cramped-up Eastern houses. Pillars break the space nicely. The color scheme is red relieved by the white woodwork and natural oak floor.

The first impression of a house unconsciously influences one throughout. An inviting, homelike reception predisposes a visitor in the host's favor; just so with a hall: a cheerless, barren vista upon entering chills any appreciation of subsequent effects.

The Hall

Well-grouped pictures, and the shelf for bric-a-brac on the landing of the stairs, are features in the hall of this Deer Park, Md., residence. The furnishing indicates that the space is used to advantage. Sometimes by knocking down one partition a spacious effect is given to a whole house. The woodwork being white also helps this impression. The hand rail and stairs are of mahogany. The walls are covered with a figured

paper in two shades of green, and the floor is stained a deep red to correspond with the stairs.

A finish of tree trunks gives a rustic effect to this Syracuse hall. The rough stone fireplace is quite in keeping. Utilizing material at hand in decoration is one of the strongest indications of ingenuity and individuality in a home. Without this individual feeling a house, no

matter how expensively furnished, becomes a mere shop or museum.

The old-fashioned straight hall of an Elizabeth, N. J., house has been altered by making a square landing at the foot of the stairs. Here a couch heaped up with cushions serves to break the straight lines and take off the appearance of stiffness. The manner of hanging the

draperies is attractive. The standing lamp at the foot of the stairs is a good idea. The large window openings diffuse through leaded glass a mellow light, transforming the dark and gloomy corridor into an attractive reception-room.

In this summer cottage at Kennebunkport, Me., a large up-stairs hall has been obtained by tearing down a partition and turning the stairs. A low platform has been built in continuation of the lower step with a seat under the window.

THE LIVING-ROOM

The Living-Room

THESE windows, in this Pasadena, Cal. house have hinged sashes at the top which open into the room without being in the way. Sash curtains below may be drawn at night while the upper part of the window remains open. The plan is a good one, allowing ventilation and at the same time seclusion from observation. The long cushioned seats make this an easy room to furnish and are exceedingly comfortable. The odd shape of this room and the windows placed high in the wall leaves little space for hanging pictures—but, what is more desirable, secures a good circulation of air

An old stone barn in Germantown has been transformed into a residence with great success. The cupboards under the windows, and the great apparent thickness of the walls, has been obtained by building

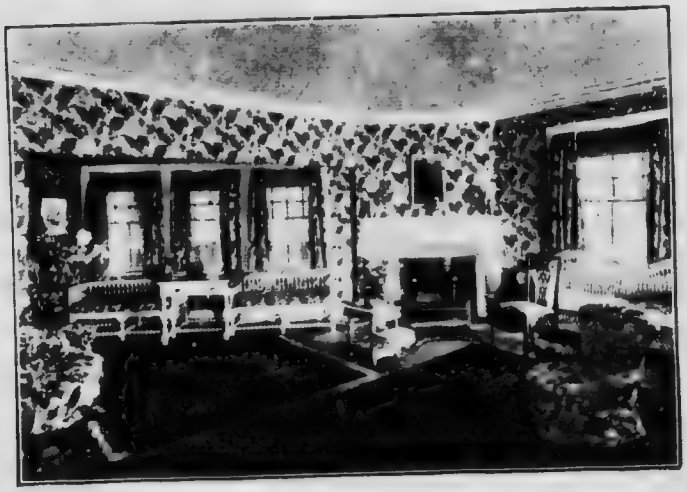
out an overhanging cornice above and bringing the window finish out flush with it. The fanlight over this cornice completes an admirable design.

The Living-Room

An ingle nook in a California home shows a fireplace with wide tile facing, the mirror above the mantel-shelf built into the wood panelling, with windows on each side, and the seats beneath are good ideas The simple swag frieze above the cornice is all that is necessary,

its simplicity being in perfect harmony with the severe lines of the arches. The room is furnished simply and inexpensively. A few skin rugs are thrown on the floor, and are preferable in an apartment of this character to the oriental rugs.

Low-studded rooms, like this one at Marblehead, Mass., may have a bold-pattern, floral wall paper that is full of color, if the walls are well broken up by doors and windows. It is better not to use a frieze, but a simple white cor-



nice. The curtains and the furniture coverings are made of chintz to match the paper. Pictures can rarely be used effectively on figured paper. The settee and table combination is unique, and the alcove running out at an angle from the

main wall makes an interesting departure from the conventional square-shaped room.

Looking in the other direction, this apartment is found to extend the full length of the house, but is divided into

two rooms by means of a screen. Spindles painted white are used instead of grille work. Curtains hanging at the opening and also behind this screen effectually shut off the room beyond when desirable.

On the other side of the spindle screen

is found a picturesque corner, where every feature is interesting. The benches, with quaintly curved seat ends; the fireplace of rough stones, and the broad windows are good suggestions. The decoration above the mantel is particularly interesting. White wicker furniture is used here in addition to the upholstered pieces, supplying the cool and airy effect required in a summer house.

The Living-Room

A shallow closet can be so draped that it will serve its original purpose and at the same time display one's choice bric-a-brac. The valance over the curtain poles is a good idea. The irregularity of the pictures and plates hung upon the walls illustrates the charm of variety, but a fine sense of proportion and balance is necessary to accomplish this successfully. It is better to hang oils, water colors, and etchings apart from one another with blank wall space between.

This sitting-room in Jersey City has the walls hung with gray China matting. The frieze is painted in gold and black above a narrow black picture moulding. The mirror in the corner gives the effect

of a door leading to another room. The illusion could have been heightened by an arrangement of draperies. The woodwork is painted a very dark green. The furniture is mahogany and the floor stained to match this color.

The Living-Room

Simplicity is most effective when its importance in furnishing a room is understood, as it is in this Southern home. The panelled ceiling is worthy of notice. Any ceiling may be treated in this manner by nailing on three-inch strips of board. The spaces between these strips are tinted. This plan gives a substantial effect appropriate for a library, dining-room, or hall.

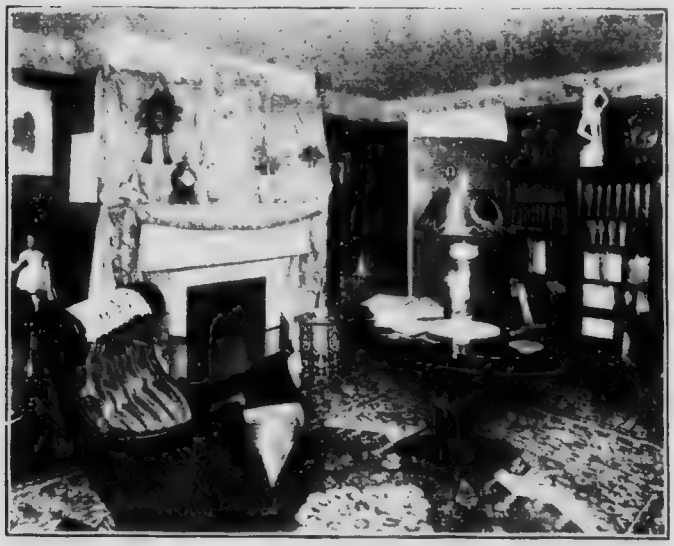
Inside of One Hundred Homes

The arrangement of furniture is excellent in this Philadelphia room. Odd chairs and couches are better than "sets," and give a homelike, used look to a room. The small table in the centre and the writing-desk across the corner break up the space pleasantly. The room indicates how one may get away from the "ready-made" appearance which many homes have in spite of a large expenditure of money.

The Living-Room

This broad chimney-piece and ingle nook are in a hall at Ardmore, Pa. The ceiling of heavy timber and the quaint furniture are worth noting. The walls are of rough plaster, tinted a dull yellow. This tone is accentuated by the dark green woodwork. The floor is partially covered by a carpet in subdued shades of red and green. A few good pictures and some old ivory-toned casts complete the scheme.

The chimney-breast in a Philadelphia room is draped as a background for a plaster cast. This method of treating the space over a mantel offers a sugges-



tion when a large mirror or picture is not available. A plain background is necessary for a high or low relief cast. If hung on a figured paper the subtle shadows of the cast are lost to the eye, which has become fatigued by the surrounding detail

The Living-Room

The width of a window will appear greater by hanging the curtains over and beyond the window frames on either side as here shown. The rods should be placed at the extreme top of the casement.

Flowered tapestry has been used in this room for the window draperies with the walls plain, reversing the usual plan. The covering of the furniture is corduroy, in color to match the walls. Great repose in the effect is the result.

The window-seat and sequestered stairway in this Washington home make literally a living-room of the hall. Good taste and comfort are apparent in all the

details. Simplicity without severity is the result of good judgment in arrangement.

Irregularly shaped rooms such as this offer fine opportunities for novel arrangements. Where the walls of a room are

well broken up with windows and doors much less furniture is required and large cumbersome pieces become unnecessary.

Odd window shapes add much to the picturesqueness of this Ann Arbor apartment. Variety has been given to the walls by a large tapestry paper. The mantel, with the plates above, is agreeable in design, and is an important feature. The slanting roof is a fortunate

feature rarely obtainable, but which, when it does exist, offers a great opportunity for decoration. The beams should be sheathed to increase their apparent strength and stained to imitate black oak. The spaces between the rafters are painted a strong primary color, blue or red, and if desirable a diaper pattern may be stencilled on this background in gold. A brick floor is best for such a room, relieved with rugs and skins.

In a cottage at Bois Blanc Island, Straits of Mackinaw, the walls are hidden by prints and fish nets. Various modifications of this scheme may be applied to the rough walls of a seaside cottage. Burlap tacked on to the beams makes an excellent background for the pictures and curios. The old net with floats would be especially good as a frieze to a room of this sort. A draped net will mellow the hard lines and corners and give a most comfortable look to an interior without making it hot or stuffy.

The Living-Room

The hammock hung from corner to corner is a suggestion worth considering even for a winter house; when not in use it may be hung up out of the way. There are always to be found a great variety of odds and ends in a fishing village which are picturesque and which may be utilized for decorative purposes suitable for such a room.

The piano in the middle of the room of this New York flat is a good suggestion. Those who have attempted to sing against a wall while accompanying themselves on this instrument will appreciate the advantage of facing out into the room when seated at the piano. An embroidered curtain makes a good draping for the back of a piano, and the seat furnishes well. Against the unused fireplace is an old-fashioned mahogany table, while red figured China silk, gracefully draped, conceals the grate. The plain green paper gives this room the necessary repose

which the arrangement of the furniture and figured hangings would otherwise destroy. A Chinese rug in green and white covers the floor which is stained forest green. The hangings, pictures, and furniture supply the warm colors.

The draping of a bay window has been well managed in this Washington house. The small moulding from which the curtains hang is a departure from the conventional pole and rings. The

sheer material gives decorative effect without interfering with the light. The sofa under the window, with plants, furnishes the space, while it gives a point of vantage to a hostess when receiving guests.

The scheme shown in the corner, of securing a piece of boldly designed fabric by a shield at the top and allowing it to fall in graceful folds over a table, is an excellent one to break the harsh angle. It also makes a capital background for a cast or vase.

The floor of this room is covered with dark-red filling upon which are thrown the rugs.

The scheme of hanging the walls of a room with a large number of pictures, requires good judgment and appreciation of color values in its successful execution.

THE COSY CORNER

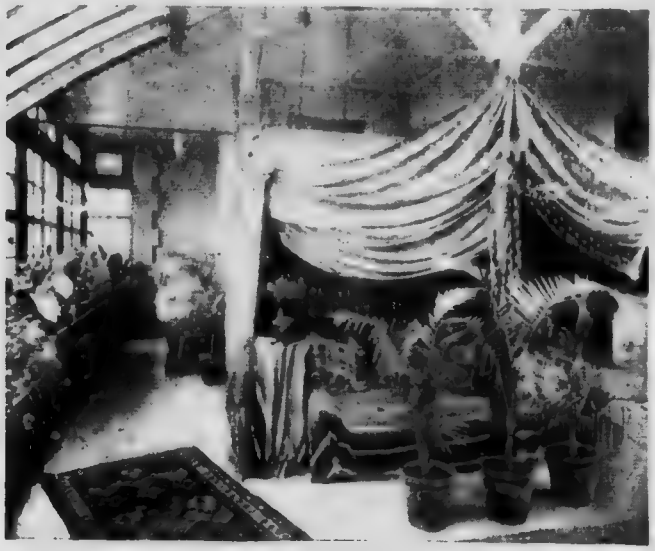
The Cosy Corner

In a New York flat this cosy corner has been arranged by hanging Japanese cotton prints over a rod set across the corner of the room. A brilliant piece of embroidery is hung at one end, and above the seat has been tacked to a moulding a strip of Oriental stuff in strong colors.

The wall paper of the room makes the background above the moulding, although a fabric of different pattern might have been used to advantage. A red paper lantern is lit at night enhancing the effect.

The best material and at the same time the least expensive for these draperies, is the East Indian printed cottons, designated as turban cloths.

A divan could not be better placed than in a conservatory. Inexpensive, printed cottons in rich, deep colorings can be used for the draperies. The construction of the seat can be disposed of by



utilizing a cot bed with woven-wire spring and mattress. Over this is thrown a rug.

The canopy draping is a simple matter. Two poles are stepped at the back on each side of the couch and slant toward

the front while held in place by picture wires secured to the wall at the back. Across the front and lashed at either end to the side struts is a pole. Over this framework, curtains are hung. In putting up this drapery experiment with pins to get the proper folds in the fabrics and afterward secure them permanently.

A plain box divan, made by a carpenter, upholstered with an inexpensive material, and heaped with bright-colored

cushions, forms a corner seat in the parlor of a New Jersey suburban home. The lid of this box may be hinged, making a convenient place for odds and ends.

An alcove has been utilized very nicely in this Hartford home. The embroidered emblems on the pillows make them more interesting than is usual. The walls are covered with a plain-toned material such as binders' cloth, upon which have been tacked some brilliant colored posters. These may be changed

occasionally for the sake of variety. In fact it is a good plan to have an abundance of pictures, and substitute new ones from time to time for those which have been upon the walls.

Covering the walls of a room with a dark fabric gives a homelike feeling. These hangings may be removed in summer, affording a complete change for warm weather without expense. The

shelf running around the room upon which souvenirs and ceramics may be placed, with the pictures hung above on a plain paper, is a scheme not to be excelled. The treatment of the frieze in this Michigan room is admirable. Emblazoned coats-of-arms are arranged at intervals and make good notes of color without offending the eye with persistent detail. Detail should be kept on a level with the eye, and is supplied, as in this case, by the ornaments and pictures.

A bare room may be improved by a corner seat. The construction in this case is of the simplest description—planks eighteen inches in width supported on legs are covered with Bagdad curtains. A few pillows in bright colors may be added for comfort. A plain wainscot of matched boards painted white runs around the room. The walls are covered with olive-green cartridge paper with ceiling and frieze of a lighter shade. Oilcloth or builders' paper glued on and painted

The Cosy Corner

with four coats of dark bottle-green color and varnished with spar varnish makes a durable and artistic floor covering at slight cost.

Home-made rugs may be made by selecting wools of subdued reds, blues and greens, and mingling them without regard to pattern. Dotted Swiss curtains are draped at the windows. Some reproductions of drawings hang in simple black frames to break the wall spaces.

This corner seat in a Chicago flat cost but twelve dollars. It was built to fit the space; covered with denim and the edges studded with furniture nails. An ugly space or corner in a room cannot always be furnished successfully with articles to be bought ready-made. One's ingenuity must then be exercised in devising a suitable contrivance to solve the problem. Oftentimes the result is most unique.

The Cosy Corner

This cosy corner in a Detroit house is made by covering the couch with a figured curtain, and draping the wall with a Indian blanket. Plenty of cushions and one or two Oriental fans complete the scheme, the balance of the room being treated very simply.

In a Chicago home a cosy corner has been made with a Japanese parasol (a portion being cut off that it may fit closer to the wall), and some printed cotton hangings.

The draping in the corner is also pretty. Short spears crossed at the top support the curtains, making a good background for an Oriental image.

THE LIBRARY AND BOOK-SHELVES

The Library and Book-Shelves

COMFORT, simplicity in decoration, and convenience are the prime requisites for this important room. The library too often means the living-room or common ground upon which the various members of the family meet for conversation. This should not be; an apartment set aside for books and reading must be if possible secluded and not a common sitting-room.

In this library at Milton, Mass., is found an excellent design for a fireplace of red brick. The couch standing boldly out into the room, the space beside the chimney, utilized for book-shelves, and the window-seat, are all valuable suggestions.

In the library of a Cambridge, Mass., house the spaces between the chimney-breast and the end walls have been utilized for low bookcases, which correspond in detail with the Colonial mantel. The tops of these cases, as well

as the mantel-shelf, are of mahogany; above this, is a strip of the same, about eight inches in width, making a good finish and background for the ornaments and pictures.

The Library and Book-Shelves

This library in a house near Boston gives us suggestions in the broad fireplace and the low book-shelves beside it, with the window above them, through which one may look into the adjoining room. The jog in the ceiling seems to add interest to it and illustrates the desirability of variety in large surfaces. The broad doorway opening into the hall gives a spacious effect to the room. The wall decoration is tapestry paper in old greens, reds, and blues—the woodwork white.

An idea for a bookcase under a staircase found in New York.

The Library and Book-Shelves

A bay-window bookcase is worth noticing in this Connecticut room. The top offers a broad shelf for plants. When books are placed under a window, the sashes should be securely closed, as dust or moisture from a window carelessly left open would cause damage in a short time. Care should be taken that the seams around the sashes are water-tight. The cosy nook with table laid for afternoon tea is very attractive. The window itself is well designed, and the leaded glass

renders draperies or curtains unnecessary The arrangement of pictures is somewhat odd, but they serve to interrupt the straight lines of the framing. A shelf over the opening is curved pleasantly and the tankards displayed there add interest.

These low book-shelves with arched recesses above for bric-a-brac in a St. David's, Pa., library show a new design.

The Library and Book-Shelves

In the library of a Philadelphia house the pictures are hung low and with artistic irregularity. The corner seat with shelf above is well designed. A severely plain yellow brick fireplace harmonizes well with the book-shelves and general character of this room. The walls are tinted a sober tan color. The shelves and furniture are of mahogany. A rug in warm colors covers the floor.

The curved bay with a broad window-seat is shown in the library of this house

at Chestnut Hill, Mass. Four pictures framed as one over the mantel is a good suggestion for getting a large effect with small subjects.

A doorway in a Massachusetts house offers a unique receptacle for book-shelves, as shown on the opposite page. In almost

The Library and Book-Shelves

every room there is a doorway seldom used which may be utilized in this way. Where the passageway becomes occasionally necessary, the shelves may be fastened to the door so that when it is opened shelves and books swing back with it against the wall of the other room. Care should be taken to supply strong hinges.

A long bookcase with drawers beneath for pamphlets can be built where the windows are above as shown in this Chicago library.

THE DINING-ROOM

The Dining-Room

Two sideboards or dressers, with cupboards and doors of leaded glass above, one on each side of the pantry door of a Wilkesbarre, Pa, dining-room, are useful as well as decorative. Similar sideboards or closets might be built into the recesses that we find so often on each side of the chimney-breast. The panelling of this room is enamelled cream white with top mouldings of mahogany. The tops of the dressers are also of the same wood. The walls are covered with red burlap. The door between the sideboards swings both ways on spring hinges. Serving-tables are placed handily on each side of the room against the wainscot.

The picture paper on the walls of this Maryland dining-room is in perfect accord with the mahogany furniture. In this case, where it is undesirable to use pictures on the walls, a paper

of this sort is quite appropriate. Comparatively a small portion of the day is spent in a dining-room, and, consequently, the attention is not fatigued by an insistent wall paper. The mantel is extremely good and inexpensive.

The Dining-Room

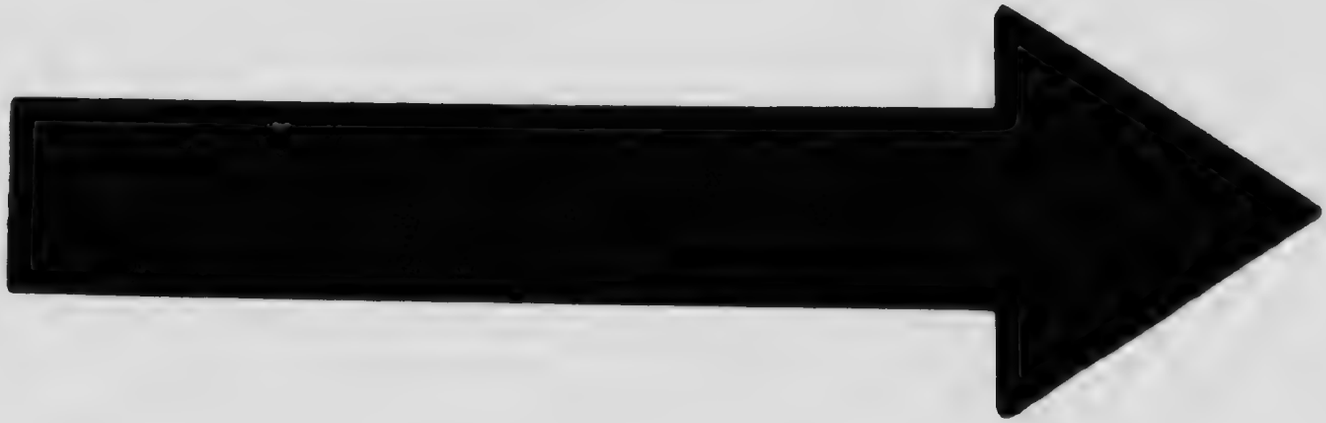
The walls of a dining-room in this Germantown house are covered with bookbinder's cloth, with a stenciled scroll-pattern border in a lighter shade. The practice of covering walls with fabrics is one to be commended up to a certain point. Care should be taken, however, to select a material which will not catch the dust or fade. The various shades in burlap, denim, or canvas are good and

will take a stencilled pattern well. Figured goods, as a rule, will not differ in effect from wall paper. Calicoes with small East Indian patterns closely placed are excellent and inexpensive. The value of cloth on a wall is due to its texture and light absorbing quality. When for any reason it is impracticable to glue the fabric to the wall surface, a light wooden framework may be built, the cloth tacked to this, and the whole afterward secured in position. The cloth is tacked to the back, allowing the framework to show. This is then painted, and answers very well as a finish for the panels. The advantage of this method is apparent. The panels are easily removed and cleaned, the surface of a wall or previous decoration is not disturbed, and a variety of aspect is easily obtained in the room.

The built-in sideboard under a window, and the hinged lattices from which hang light draperies, make this Bryn Mawr dining-room interesting. The

The Dining-Room

corner cupboard lined with mirrors and with plate-glass shelves displays advantageously the cut glass contained therein. The ever-changing picture, framed by the casement over the sideboard, could not be rivalled by any painting. The silver service against such a background catches every glint from the vivid sunsets. Brilliant flowers on a shelf outside the glass add to the beauty of the vista.



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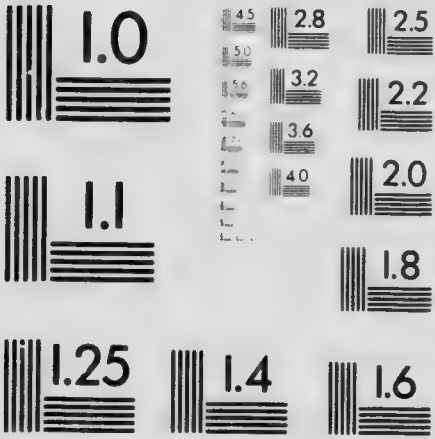

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In the dining-room of a house near Philadelphia an excellent ingle-nook is found. The wooden benches are picturesque. The brownish-red color of the bricks is carried around the walls of the room. The mouldings are painted a dark green. The ceiling and frieze are a rich yellow, broken by beams painted to match the other woodwork. A brass hood over the fireplace brightens the whole room.

The Dining-Room

The general tone of this dining-room, in Elizabeth, N. J., is green. Plain green walls and ceiling, with the carpet in dull tones of the same color, makes an excellent background for the rich mahogany furniture. A low window, with leaded glass, just above the old-fashioned sideboard, is curtained with dotted Swiss. The choice plates give interest to the walls.

A semicircular end to the dining-room of a Chicago suburban house gives an opportunity for plenty of light and air. The shelf for plants, the window-seat with spindle-ends, and the built-in sideboards are all good suggestions. A curtain could be hung on a rod run across the room, separating the circular end from the dining-room proper, and this space used to serve coffee and cigars after dinner.

The Dining-Room

The dining-room in a country house near Philadelphia is decorated in a broad and simple style, giving repose and dignity. Tan brown is the prevailing color, with wreaths in gold stencilled on the walls below the moulding. The tiled

floor in Indian red and black is a good suggestion. The woodwork is painted white. The furniture is of black oak with dark-green leather upholstering outlined with small brass-headed nails. The red brick fireplace in tone with the tiled

floor is relieved by burnished brass fire tools. The ceiling is tan color lighter than the walls.

In this dining-room at Pasadena, Cal., the Dutch fireplace, faced with picture tiles of Delft design in blue and white, is very attractive. A Dutch jug in copper stands on the hearth, and a well-executed Delft portrait plaque is in-

serted in the black oak hood above the tiling. The walls above the wainscot are blue and white.

The heavily beamed ceiling in dark oak is low and gives greater apparent area to this dining-room in Newark, N. J. The walls are covered with denim, the seams emphasized by stencilled ornamental lines in silver. A large mirror framed with

plain black oak over the sideboard is better than a picture would be there and reflects the silver prettily. A noticeable feature is the chimney shelf with sculptured detail. The primitive and simple construction of the fireplace is relieved by the carved shelf.

A little bay window shown in the illustration above is the feature of this Yonkers, N. Y., dining-room. The cost of leaded glass runs from two dollars a square foot up.

The Dining-Room

Two shelves across the corner of the room, with a drawer beneath the upper one, serve as a sideboard in this Nutley, N. J., dining-room. The arrangement of

the pictures and the mugs hung beneath the mantel-shelf are worth noticing.

The narrow shelf running around this California dining-room, illustrated on the following page, is an excellent feature. The walls above are tinted a warm yellow

with black picture moulding. The mantel and furniture are in natural oak. A rug in rich reds and blues covers the centre of the room. A dark-green portière hangs in the doorway with a wooden grille above. The design of the sideboard is very good, the lower shelf backed by a mirror displaying the pieces in bright silver to advantage.

THE KITCHEN AND PANTRY

The Kitchen and Pantry

THIS location of such an important feature as a sink is unique as shown in this New York kitchen. The water-pipes are exposed and brought forward on the ceiling. The walls are of glazed brick, and the ceiling is sheathed with pressed sheet iron painted white. The hood over the range carries off the odors and heat, making the room a cool and comfortable place in which to do the cooking. The floor is of cement with strips of cork matting laid upon it—these can be easily taken up. A drain in the centre carries off the water from the floor after washing.

The dresser with sliding sash instead of doors gives plenty of room in this pantry, which is desirable but rarely found, as shown in this Jersey City house. The shelves, neatly trimmed with white paper, are kept spotless. Water handy for washing glassware is found at the window with lead sink beneath.

THE SLEEPING-ROOM

The Sleeping-Room

Built-in furniture has many advantages. This chamber in a Boston house shows a writing-desk to the left with drawers beneath, and another chest of drawers on the other side of the fireplace, with cupboards above. This plan leaves more floor space in the room than if ordinary furniture were used. The floor of this chamber is covered with dark blue Brussels filling upon which are thrown two or three good rugs. The furniture and all the woodwork are ivory white, and the wall paper is of the same tone relieved by an all-over pattern in blue.

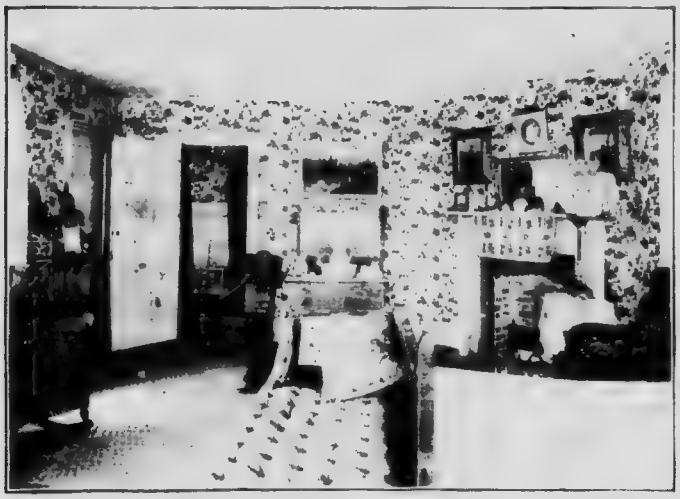
The odd design of the glass panels above the writing-desk and the small window opening into the hall add much to the interest of this room.

An alcove in a bedroom may be turned into a cosy little library, such as this one in a New England home. A great deal of the effect is due to the spindles and twisted columns at the end of the book-shelves. The window-seat is inviting. The vaulted ceiling gives an airiness to the main room and has been secured by utilizing the garret space. A flowered paper is carried to the top.

The Sleeping-Room

This bedroom in Salem, Mass., has a false ceiling over the ingle nook, giving a cosy effect. The screen built before the door adds to one's feeling of privacy when sitting by the fire. The shelves in the corner contain souvenirs and bric-à-brac which, as a collection, make more of a feature than if distributed about the room. The woodwork is painted a creamy yellow to match the wall paper.

In this dainty bedroom found in a country house at Cedarhurst, Long Island, roses seem to wander on a trellis over the walls. The absence of frieze is here noted to be



an advantage. The piece of East Indian embroidery hung on the mantel-shelf is quite sufficient to interrupt the hard lines and is better than an elaborate draping. The furnishing is extremely simple but comfortable. The carpet is in color like the wall paper, the design being unobtrusive.

The Sleeping-Room

The window drapery in this bedroom in a Cleveland, Ohio, home is well arranged. Screens are always appreciated in a bedroom used by two people. Infinite variety can be given to their construction and covering. Screens have great decorative value in a room, aside from the practical advantage of securing privacy and preventing draughts.

The four-post bedstead, with valance and tester, is interesting in this Overbrook, Pa., home. Furniture brought to this country from Europe by the colonists was admirably designed and well made. Many pieces have stood

the stress of time, and though relegated to oblivion for years are now being sought for with avidity. Owing to this demand manufacturers are making copies of these old pieces, and great

care should be taken to establish the authenticity of a so-called antique before

purchasing. Good replicas are made, to be sure, but the majority will shrink and crack in time.

Any attic room can be made attractive. This one at Marblehead Neck, Mass., has a wall paper of a chintz pattern, carried up over the ceiling. The lower walls are separated from the upper part by a narrow black picture moulding.

The Sleeping-Room

A ceiling may be treated by using a chintz pattern wall paper, as in this room in Washington. Obtrusive patterns, however, will bring a ceiling down, so to speak, and produce a stuffy effect. A safe plan for the decoration of a room is to keep the floor the darkest surface, the walls next in tone and lighter, and the ceiling lighter still. Plain colors are preferable in all cases to figured papers unless discretion is used in the selection.

The purpose for which a room is to be used has everything to do with the adoption of a scheme in decorating. For instance, an intricate figured wall paper to a sick person is oftentimes a source of mental anguish.

A window over a bureau has been put in this bedroom of a California home.

The Sleeping-Room

In another California bedroom, the high windows above on either side of the fireplace and the seats beneath show the variety possible in window openings.

The dressing of the bed and the plain white furniture are exceedingly dainty and pretty; violet and white predominate in the color scheme.

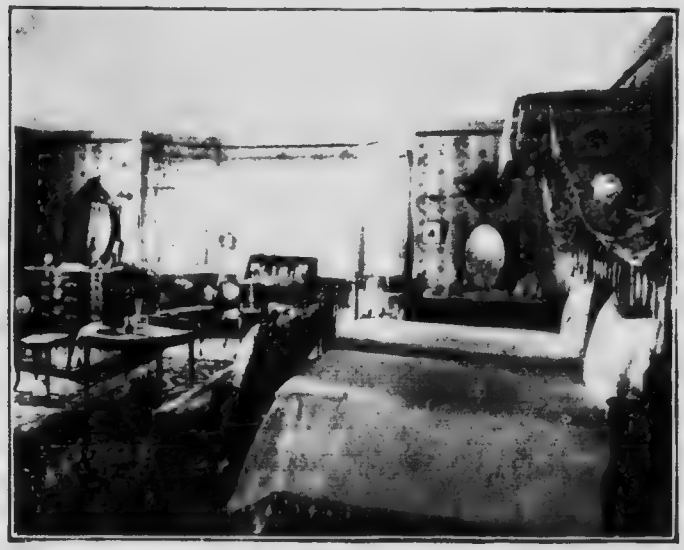
A little curtain on a brass rod conceals the fireplace when not in use.

Inside of One Hundred Homes

The guest chamber in this Long Island home offers a suggestion for a fireplace. The hardwood floor is stained or painted forest green. The absence of pictures is to be commended in sleeping-rooms. The plainness of the walls, broken up as they are by architectural forms, really gives the undeniable charm to this room.

The Sleeping-Room

A bedroom should be as large and airy as possible. Two bay windows are in this Pasadena, Cal., room: one is shown, and the other is at the side facing the beds. The pretty curtain effect in these windows is noticeable. A canopy has been placed over both beds, uniting them as it were. The dressing-tables are also in duplicate. This plan offers an excellent suggestion for the arrangement of a room occupied by two persons.



In Chicago is found this dressing-table. The scheme is easily managed and inexpensive. A rod is screwed to the wall above the glass and over this is thrown a curtain of some light material as a drapery. The photograph frame above the mantel is exceedingly pretty.

THE BATHROOM

The Bathroom

THIS California bathroom shows the square tub and modern sanitary plumbing. Plenty of space and light are desirable in a bathroom. When plans for a house are being prepared, attention should be given to this important room. The bath is too often ignored and crowded into a space where ventilation is possible only through a pipe to the chimney. Windows to open, admitting the sun and air to a bathroom, are necessary to good health. Wall paper in a bath-room is not permissible. The moisture soon loosens it from the plaster. The walls should be frequently washed with soap and water, and occasionally with a chloride solution as a germ-destroyer.

A shower-bath may be made by hanging rubber curtains on a large ring around the spray, and tiling or cementing the floor to make it watertight. A drain in the floor connects with the waste pipe. By using

a porcelain tub, and varnishing the door, no woodwork is exposed to become damaged by water. If tiling is too expensive, a good plan is to give the wall three coats of color mixed with varnish.

THE GIRL'S ROOM

The Girl's Room

THERE is almost always a dainty charm about a girl's room, particularly if the professional decorator has been excluded. The heterogeneous collection of photos and souvenirs usually found here, covering every square inch of available space interests one in the same way that an artist's studio is attractive. It is because the various articles in such rooms have a value from their associations.

A girl's room in Philadelphia shows what any one may do, if spending-money is devoted to the picking up of old and artistic pieces of furniture as the opportunity offers. Specially noticeable are the low bookshelves on each side of the room, and the quaint, carved chairs. A

plaster cast here and there, some good prints framed simply and hung upon an unobtrusive wall paper, denote the occupant to be a person of taste. The floor covering is of plain color Brussels filling.

Another girl's room in a Pennsylvania town shows again the possibility of making an apartment attractive with portable knickknacks. The harp adds an important interest, and gives an indication of the occupant's individuality.

The Girl's Room

In this bedroom at Cleveland the walls have been hung with cretonne, fulled at top and bottom. The fabric is strung on a stout cord and tacked at intervals of

twelve inches. It is easily removed for cleaning and can be put up in a few moments. The effect is particularly cosy and is not expensive. The plan may be carried out with white cheese cloth, and answers admirably when it is desirable to cover an ugly wall paper without repapering.

This attic room has been decorated by a girl in Elizabeth, N. J. The striped wall-paper, relieved by a few pictures in light frames, and the draped dressing-table, are not expensive requisites for a pretty

room. Ostentation and pretence find no place in this dainty little chamber. Wholesomeness, simplicity, and an absence of luxury are essentials for the atmosphere which should pervade a young girl's sleeping-room.

The walls of this room in Jersey City, N. J., have been hung with figured burlap draped from a shelf near the ceiling. The space behind is utilized for hanging dresses. The whole cost was less than five dollars.

A small chamber in an Elizabeth, N. J., house shows what a girl can do to make a square room pretty at trifling expense. The yellow and white wall

paper, the white furniture, the oval mirrors, and the simple dressing-tables covered with dotted Swiss, are unpretentious and very charming in their simplicity. Discarded wooden chamber sets may be renovated and made beautiful by a few coats of white paint with sprays of violets or primroses painted on the white background. Any one with a knowledge of flower painting, though slight, can do

this successfully, and the result amply repays the trouble.

The door panels of the room in a New York house contain ordinary photographic blue prints. The print should be trimmed a trifle smaller than the area of the door panel and glued on the back over the entire surface of the paper and mounted on the wood. A narrow strip of moulding is put on to conceal the edge

of the paper if necessary. The room is entirely in blue and white. The hangings are of Chinese chintz, the under curtains of white scrim. An ordinary shoe box has been upholstered in the same material as the draperies, and with the little book shelf and canopy above make a very pretty and inexpensive corner.

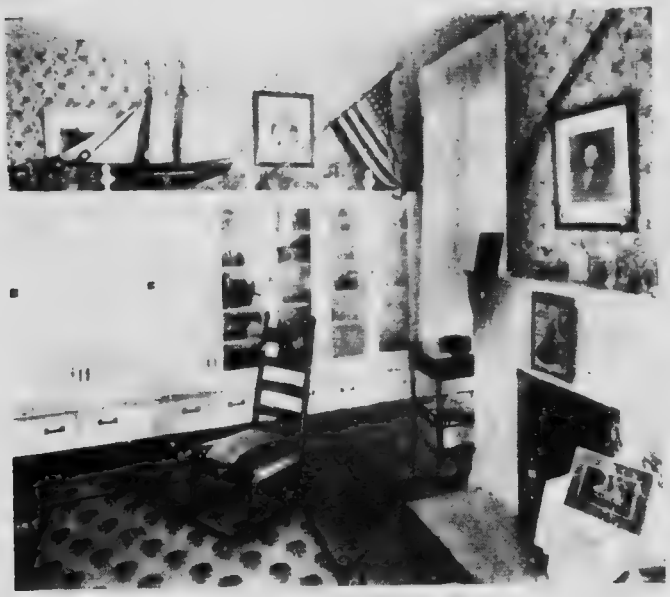
The walls are tinted a cream white with a simple frieze in a delicate, stencilled design of pale yellow.

THE BOY'S ROOM

The Boy's Room

A boy's bedroom should reflect his individuality. No attempt at artistic decoration is advocated. Pictures from the illustrated papers cut out and tacked upon the walls are more interesting and instructive to the small boy than any subtle color scheme or intricate blending of tones. The walls of a boy's room should be sheathed with wood covered with denim or burlap so that nails may be driven without defacing the surface. Golf sticks, tennis racquets, swords and guns, models of boats, fishing tackle, and trophies, all contribute to the development of manly tastes.

The youthful proclivity to collect and preserve the unusual is to be encouraged,



and a well-constructed cabinet for his curios will impress upon a boy's mind the value of orderly and methodical habits more forcibly than any amount of admonition. Boys value the real thing made to use, and despise a makeshift or imitation so often thought to be good enough for a child. It is economy to fit up a boy's room in a workmanlike manner.

THE ODD ROOM

The Odd Room

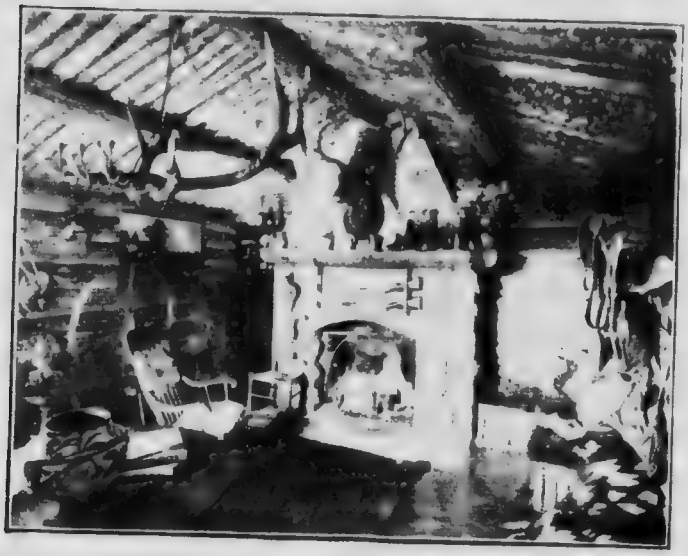
In this bachelor's den, in Philadelphia, the walls are hung with matting up to a narrow shelf which runs around the room; above that is a plain cartridge paper. The chandelier of caribou antlers, the hanging cabinet, the quaint and substantial chairs, and the fashion of hanging the pictures are worth noticing.

Mexican blankets make an effective dado in a Philadelphia house, as shown on the following page. The arrangement of the pictures is specially pleasing. A room of this sort is always a convenient "catch-all" in a house. Pictures and odds and ends too good to throw away find a final resting-place in

such a den. A space where the fancy may find scope and liberty in arranging and rearranging one's belongings offers a desirable outlet for this natural desire to experiment, impracticable in other parts of the house. The most bizarre effects are permissible in such a room and serve oftentimes as suggestions for more costly and permanent decoration, as a rough sketch presages the finished picture.

The Odd Room

This smoking-room at Yonkers is full of forest memories. The walls are finished with rough slabs, the chinks being plastered to give the effect of a log cabin. The furniture is appropriately of the most



primitive character. Indian blankets and pottery, the guns and antlers, all suggest adventure and sport. The fireplace with the hanging pot and the old spinning-wheel remind one of pioneer days.

The scheme is incomparably a better one than the tawdry imitation Turkish effects so much in vogue. This room shows one of the very few examples of interior decoration in this country which is distinctively American.

The studio of a California artist illustrates the pleasing effect obtained by arranging a collection of odds and ends without regard to system.

The Odd Room

This attractive room is in an artist's home at Avondale, N. J. Notice the low, broad window, with shelf above for bric-a-brac; the fireplace of rough brick, with mantel over it, and the disposal of ornaments and pictures. The strips of board running up on the slanting roof suggest the timbers. The woodwork is stained almost black, which contrasts finely with the rich yellow rough plaster.

This reception-room in a Wilkesbarre, Pa., house has the woodwork finished in pale green enamel with mahogany trimmings. The mantel breaks from the

wainscot, there being no fireplace. The effect is exceedingly attractive. The corners of this room are rounded and the gas fixtures spring from these curves. This is not a difficult idea to carry out in any room and makes the furnishing problem less difficult.

The Odd Room

A grand piano is well placed in this Washington house. The windows are screened with a thin figured fabric which softens the light without excluding it. The plants silhouetting against the glass give each window its special interest. Beneath are curtained bookshelves convenient for music. A few rugs will not interfere materially with the resonance desirable in such an apartment, but the instrument should stand upon the bare floor.

Economy of space and ingenuity of arrangement are shown in this attic of a Philadelphia house. The hit or miss effect produced by the miscellaneous collection of odds and ends which have no place in a definite decorative scheme is to

be welcomed in a room where the lines are so broken up. The walls are tinted a warm orange, which gives a comfortable glow when lit by the electric lights. Such a room as this would necessarily only be used in winter. The suggestions

contained in these photographs will appeal to a bachelor, and show the possibilities of a den in the usually neglected portion of the house. There is unquestionably a sense of cosiness in a room which has a low ceiling; this impression is heightened when the angles are unconventional. Harmony in decoration is not to be obtained by duplication of pieces of bric-à-brac, or by hanging pictures on a level.

This nursery, in Orange, N. J., is large and sunny. The box seat affords an excellent storage-place for toys. The floor is of white pine left in its natural state that it may be washed. An oiled, slippery floor is dangerous for children, and a carpet soon becomes dusty and unhealthy. The ideal floor for a play room or nursery should be holystoned like the deck of a vessel—white and clean, with sufficient grip to prevent slipping.

THE PIAZZA

The Piazza

THE constant climatic conditions of California make it possible to live largely out of doors. Furniture may be left out over night, and even pillows do not suffer from the exposure. Rattan chairs are preferable, however, as the effect is cooler, but a divan upholstered in denim or duck to match the curtains will add a note of comfort. Cheap Chinese rugs are laid upon the floor of this veranda, in Pasadena, and serve to deaden the noise of tramping feet. Palms and plants break up the harsh lines and give a pleasant variety of color. Meals are served here as indicated by the table. Nothing could be more delightful in warm weather.

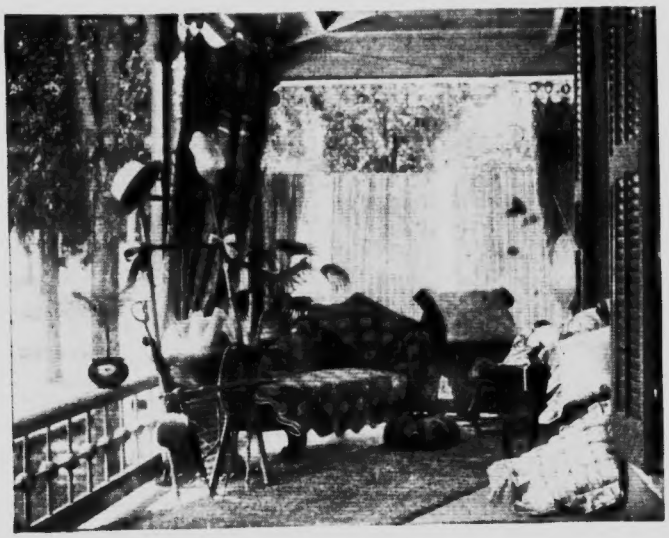
Split bamboo curtains give partial shelter to this San Francisco porch. In addition, it is shielded from the weather by heavy curtains of green duck.

The piazza of this East Orange, N. J., home is used as a summer sitting-room. More attention has been given of late to comfort and convenience in furnishing the piazzas of country houses. Even a very narrow porch may be utilized, and where exposed to the gaze of

passers-by a screen of vines or bamboo curtains will effectually seclude an out-of-door sitting-room from impertinent observation. A few bamboo or rattan chairs, a couch, a hammock and a small

table or two are really all that is necessary to transform a corner of this sort into an attractive and cool retreat. Vines may be trained on trellises as screens, or boxes of plants arranged for this purpose.

An admirable way of fastening a curtain intended to be serviceable as a screen from observation, is to string it top and bottom on copper wires. The annoyance of a blowing curtain is thus done away with. Though this method is hardly suitable for heavy materials such as duck, the idea of securing both ends of a curtain when used on a porch is obviously an advantage. Copper will not rust and streak the curtain as iron will.



The Piazza

The open terrace, lit by gas standards, makes a pretty outdoor sitting-room for this Hamilton, Ohio, house. The furniture is of painted wood or rattan, so that a sudden shower will not injure it. Matting is used over the cement pavement. Bricks are even more desirable than cement for this purpose, as they absorb water rapidly and give less reflection in sunlight. A footfall, too, is much less noisy on a brick pavement than it is on

wooden flooring. Chairs do not slip on it and bricks are more durable. In English country houses bricks or tiles are much more commonly used than in America for floors, and they are to be commended from a utilitarian as well as a decorative point of view.

THE END.